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NEW VOLUME Vol. XXVI. No. 101

THE CONNOISSEUR
A MAGAZINE FOR COLLECTORS



JANUARY, 1910

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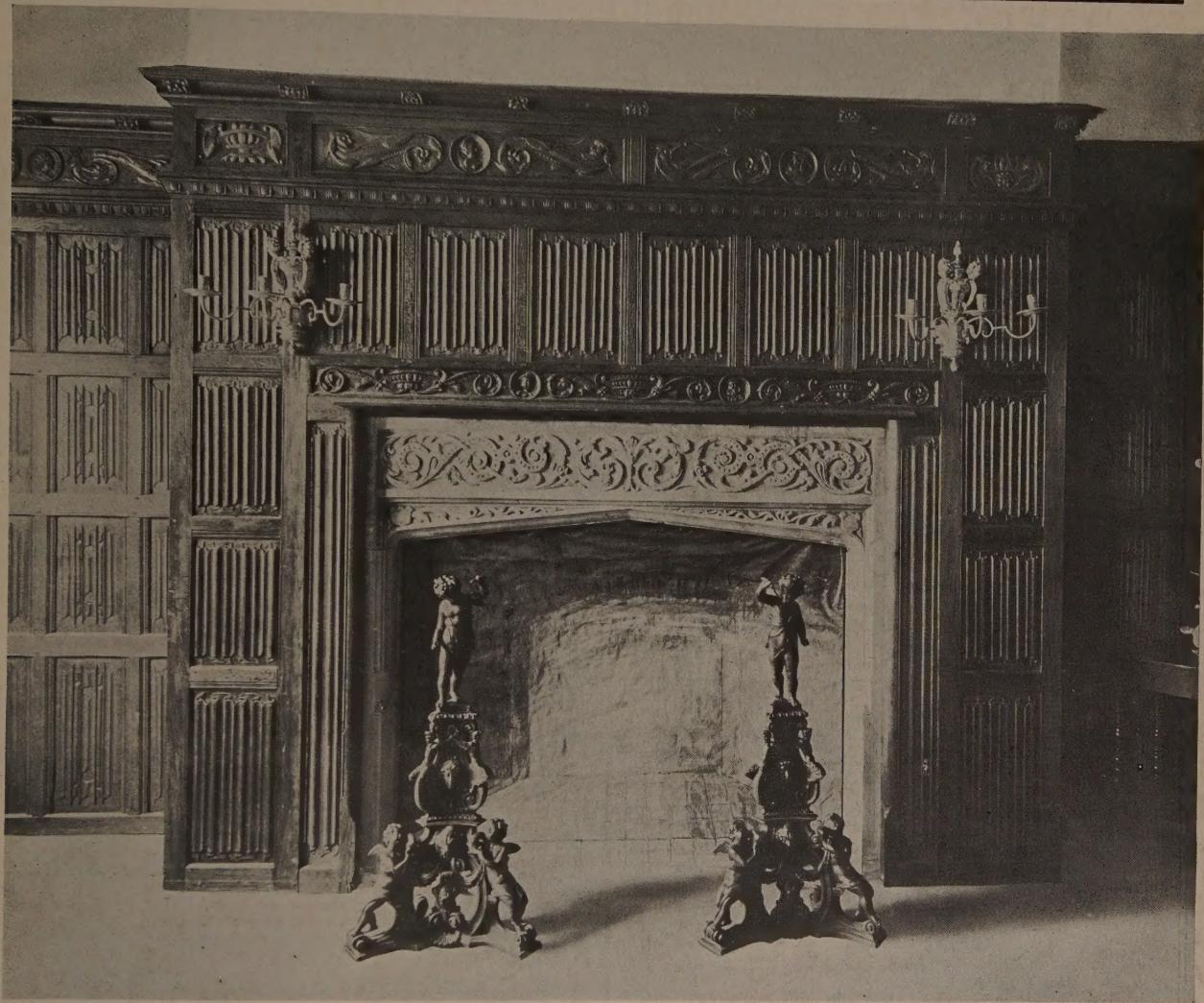
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The Connoisseur Register

of Works of Art and Curios of every kind in the possession
— of private individuals, now for sale or wanted. —

Collectors and Dealers should carefully read these Advertisements.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.
For Regulations see December Number.

National Loan Collection, Grafton Galleries.—For Sale, No. I. Portrait on Wood, probably Barthel Bruyn. £105. No lower offer considered. [No. R3,719
Wanted by Private Collector.—Fine old Chippendale Furniture, in original condition; Old Engravings and Colour-Prints, and very old Scrap Books. High prices given. [No. R3,707

Collector has old Japanese Prints for sale. Bargain. [No. R3,708

Collector offers few Choice Prints for sale. [No. R3,709
For Sale.—Handsome Manilla Scarf, beautifully embroidered on pineapple fibre; over 100 years old; perfect condition. Also Indian Tambour Scart, handsome design. [No. R3,710

Broadwood Upright Manxman Piano, Ashbee design, for sale, at very low price. [No. R3,711

Wanted.—Worcester China; King of Prussia Mug. [No. R3,712

Le Blond Prints for sale cheap, or exchange. [No. R3,713
For Sale.—Fine Brass inscribed Sundial, 11 inches square, dated 1653. £3. [No. R3,714

"Lady Hamilton," painted by Romney, in original wood frame. £800 or near offer. [No. R3,715

Figure of Apostle (Italian), evidently fragment of larger picture, in old carved frame, 36 in. by 31 in., £5 5s.
Very Old Charcoal Drawing, "The Flight into Egypt," £3 3s., and others. [No. R3,716

Chippendale Arm Chairs, two same pattern, claw and ball, finely carved backs and legs. Genuine. £35. [No. R3,717

National Loan Collection, Grafton Galleries.—For Sale, No. I. Portrait on Wood, 1544, probably Barthel Bruyn. £105. No lower offer considered. [No. R3,718

To Coin Collectors.—For Sale, £5 George II. Piece, in excellent condition. [No. R3,720
Wanted.—Tea Service, Rockingham Griffin Mark.

State particulars and price. [No. R3,721
Ward's "Poultry Market," splendid copy, engraved 1790. [No. R3,722

For Sale.—Banquet Scene, by Paul Veronese, 14 in. by 12 in. [No. R3,723

For Sale.—Frankentgal China Groups of Figures. [No. R3,724

For Sale.—Plaque, 20 in. diameter, turquoise blue with large hand-painted miniatures of Louis XVI. and eight court ladies, all named. [No. R3,725

Continued on Page XVIII.

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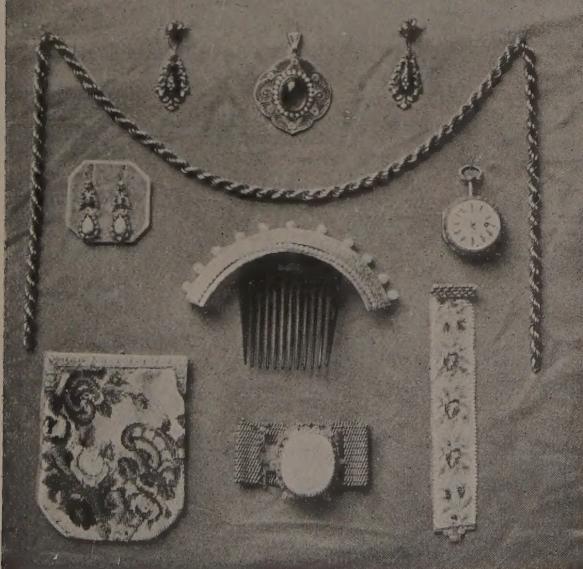


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(Edited by J. T. HERBERT BAILY).

Editorial and Advertisement Offices: 95, Temple Chambers, Temple Avenue, E.C.

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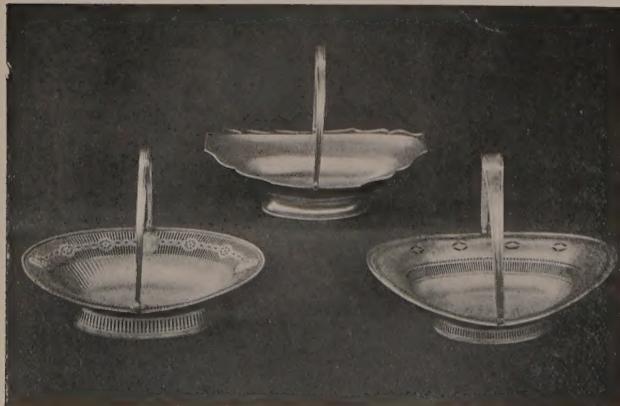
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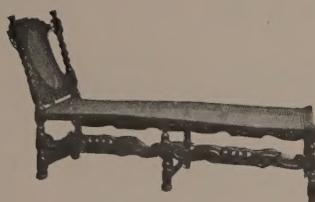
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F. W. PHILLIPS, THE MANOR HOUSE, HITCHIN

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For illustrations of Dining Table and Chairs en suite see pages 4 and 8 of Hamptons' Sale Catalogue.

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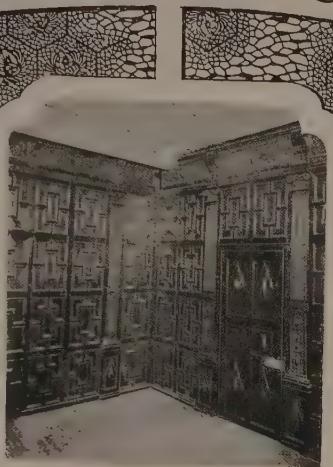
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 A 3 Plain ELM COFFER, with square panels £3 0 0
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 A 5 MAHOGANY CORNER CUPBOARD, with panelled doors £6 10 0



A 6

A 6 Four FINE OAK SETTLES, *as illustration*, with squab cushion £4 18 0
 A 8 OAK GATE-LEG TABLE, 2 ft. 3 in., with twisted legs and oval ends £3 0 0
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 A 11 Old OAK JACOBEAN TABLE, 2 ft. 6 in. £2 10 0
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 A 13 Old OAK JACOBEAN TABLE, 3 ft. £4 7 6
 A 14 DRESSER BOTTOMS IN OAK, suitable for Side Tables, Hall Tables, etc. £5 5 0
 A 15 Fine reproduction of JACOBEAN OAK HANGING ROBE £9 5 0
 A 16 LAMP STANDS, with old columns, in all sizes From £2 15 0
 A 17 OAK QUEEN ANNE CHAIR, with loose seat £3 3 0



A 18

A 18 RUSH SEAT CHAIRS, in good condition, *as illustration*, 6 dozen in stock From 7/9 each



A 19

A 19 Old OAK WINDSOR CHAIRS, in good condition, *as illustration*, 6 dozen in stock From 10/6 each

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 A 21 CHIPPENDALE ARM CHAIR, with loose seat in velvet £5 19 6
 A 22 CHIPPENDALE OAK ARM and EASY CHAIR, with loose seat £2 10 0
 A 23 MAHOGANY CANED BERGERE CHAIR £3 10 0
 A 24 MAHOGANY INLAID CANE BERGERE CHAIR £4 5 0
 A 25 OAK CANED BERGERE CHAIR £3 5 0
 A 26 INLAID SPIDER-BACK CANED ARM CHAIR £2 10 0
 A 27 INLAID SPIDER-BACK CANED SMALL CHAIR £1 19 6
 A 28 MAHOGANY OVAL SPIDER - BACK CANED CHAIR £2 10 0
 A 29 BIRCH CANED SPIDER-BACK CHAIRS £1 12 0
 A 30 OAK REFECTORY TABLE, with ends to slide out, with 2 in. top £15 0 0



A 7

A 7 OAK GATE-LEG TABLE, 3 ft. 6 in., with oval ends, *as illustration* £2 15 0
 As A 7 Twenty old OAK GATE TABLES, all in good order From £2 10 0

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A 31

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A 31 Old OAK BUFFET, finely carved and in good order, *as illustration* £25 0 0
 A 32 Finely carved OAK BUFFET, in Jacobean period £19 0 0
 A 33 Old OAK BUFFET, very finely carved and in splendid condition £21 0 0



A 34

A 34 JACOBEAN CHEST OF DRAWERS, in splendid condition, *as illustration* £11 10 0

Sale prices
 A 35 An exceptionally fine example of Eighteenth Century Old OAK GERMAN DRESSER, with carved drawer fronts and doors, and prayer carved round top drawer £21 10 0



A 39

A 39 Pair of finely carved YORKSHIRE CHAIRS, *as illustration* £2 5 0 each
 A 40 3 ft. WALNUT QUEEN ANNE BUREAU BOOKCASE, with fine trellis doors £16 10 0

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A 42 Very fine ELIZABETHAN OAK WARDROBE, with fine fluted sides and doors; very fine panels £16 0 0

A 43 6 ft. old JACOBEAN DRESSER, with three drawers with fine moulded fronts £10 15 0

A 44 Fine old OAK TALLBOY CHEST OF DRAWERS, with oak linings, in splendid condition £10 15 0

A 45 An exceptionally fine Old MULE CHEST, in oak, in splendid condition £12 0 0

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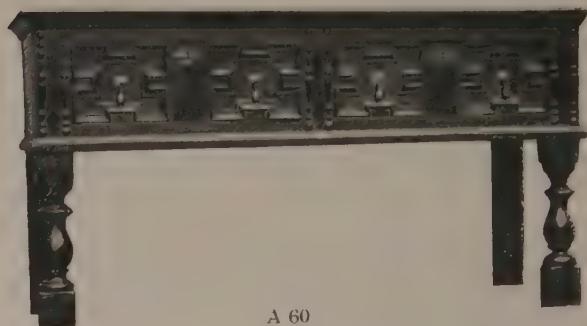
A 49

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- A 49 Two carved OAK CHAIRS, in splendid condition, *as illustration* £3 10 0 each
- A 50 Four genuine old SHEFFIELD PLATE ENTREE DISHES, forming eight dishes, in original condition, for £8 10 0
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A 57A	A MAHOGANY CHIPPENDALE DINING TABLE, in three parts, on pillar and claw legs	£6 15 0
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A 59	3 ft. 6 in. old SHERATON BOOKCASE, with Gothic trellis doors and cupboard under, original and untouched condition	£10 10 0



A 60

- A 60 5 ft. 6 in. fine old JACOBEAN DRESSER, in perfect order, *as illustration* £8 15 0
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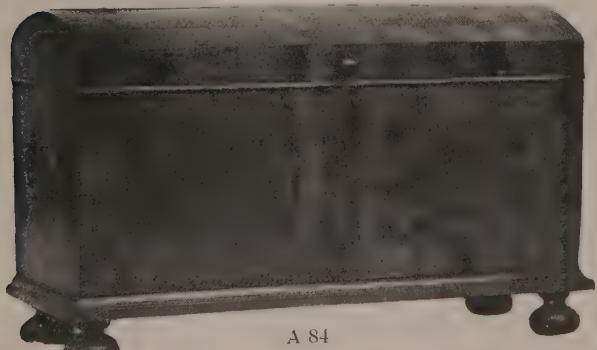
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A 100 Fine QUEEN ANNE CHEST OF FIVE DRAWERS, in old oak linings, *as illustration* £6 10 0

A 101 A very fine DOUBLE CHEST OF DRAWERS, in mahogany and fret carved corners £12 10 0



A 102

A 102 Exceptionally fine old QUEEN ANNE CHEST, oak lined, *as illustration* £9 15 0



A 103

A 103 Genuine old QUEEN ANNE CHEST OF FIVE DRAWERS, in splendid condition, *as illustration* £5 10 0



A 104

A 104 Small MAHOGANY CHEST OF FOUR DRAWERS, with fret-cut corners, *as illustration* £2 18 0

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Three WILLIAM AND MARY SCALE-BACK CHAIRS, in velvet £6 10 0 each



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A 110 Very choice CHIPPENDALE MAHOGANY CHEST OF FIVE DRAWERS, excellent condition, *as illustration* £8 15 0

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A 105 LOUIS XVI.
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A 133 An exceptionally fine French Grey and Gilt SUITE, consisting of Settee and 4 Arm Chairs in silk, Louis XV. style £63 0 0
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A 136 Two carved and gilt SMALL MIRRORS, with engraved centres £4 10 0 pair



A 137

A 137 Set of QUEEN ANNE CHAIRS, in silk, *as illustration* 6 Small at £5 5 0; 2 Arms at £7 10 0

A 138 Two carved and gilt LARGE MIRRORS, with engraved centres £4 5 0 each

A 139 Small carved LOUIS XVI. SETTEE, in silk, painted pale green and white £5 5 0

A 140 LOUIS XV. EASY CHAIR, in silk, decorated pale green and white, carved frame £5 5 0



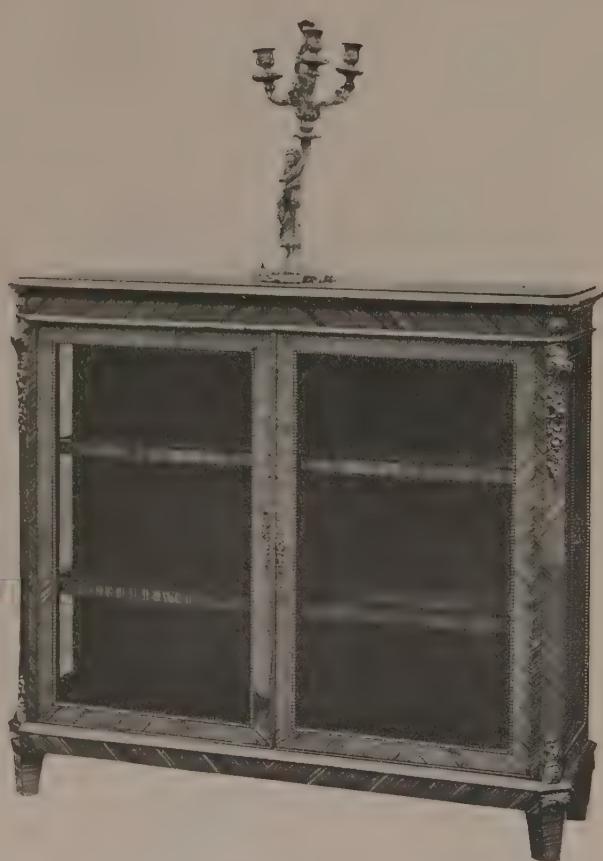
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A 141 Set of Six old carved MAHOGANY CHAIRS, in fine condition, *as illustration* From £22 10 0

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A 142 Pair of LOUIS XVI. Tulip Wood and Ormolu CABINETS, as illustration

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A 149 2 ft. 6 in. MAHOGANY INLAID
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A 144 A well - executed MARBLE
BUST of lady sleeping, by
Franchu, Roma £5 0 0

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lady drinking from fountain,
by Bastiana, of Rome £9 10 0

A 146 An exceptionally fine LOUIS
XV. COMMODE, with fine
ormolu mounts and marquetry
inlaid front £45 0 0

A 147 A beautiful LOUIS XV.
CABINET, with quartered
kingwood panels inlaid with
marquetry, with fine ormolu
mounts £45 0 0

A 148 A fine VERNIS MARTIN
CYLINDER FALL WRITING
TABLE, in splendid condition £12 0 0



A 150

A 150 2 ft. 6 in. MAHOGANY INLAID
BUREAU, as illustration £3 5 0

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A 151 Fine Seventeenth - Century WALNUT HANGING ROBE, *as illustration* £22 10 0
 A 152 Gilt JARDINIERE, with caned sides and shelf under, Louis XV. style £4 5 0
 A 157 An old LIGHT OAK INLAID BUREAU BOOKCASE, with six drawers £15 0 0
 A 158 Fine COPPER COAL SCOOP £1 10 0
 A 159 COPPER WINE PAILS, suitable for coal £1 2 6



A 160

A 160 Genuine Antique Walnut Queen Anne CHEST OF DRAWERS on original stand £15 15 0

Sale prices
 A 161 Fine TORTOISESHELL MIRROR £4 10 0
 A 162 Fine TORTOISESHELL MIRROR, with gilt edge £4 5 0



A 163

A 163 Old ROSEWOOD INLAID SOFA TABLE, *as illustration* £6 15 0
 A 164 3 ft. 6 in. OAK HANGING ROBE, with six panels, suitable for a hall £9 5 0
 A 168 Inlaid MAHOGANY CABINET, with fine trellis doors, in splendid condition £15 10 0
 A 169 A BURR ELM GENT'S ROBE, with four drawers and three trays. A unique piece £14 0 0

A 170 Splendid LOUIS XVI. COMMODE, 4 ft. 6 in. long and beautifully inlaid, with heavy marble slab on top £43 0 0
 A 171 Pair of 5-light BRASS CANDELABRA, suitable for Jacobean room £2 10 0
 A 172 Fine EMPIRE CHANDELIER, fitted for electric light, in splendid condition £18 0 0



A 173 An unusually large collection of genuine old GRANDFATHER CLOCKS, in perfect order, 8-day From £5 10 0



A 174 3 ft. 6 in. MAHOGANY BUREAU BOOKCASE, *as illustration* £14 10 0

John Barker & CO LTD ANTIQUE GALLERIES Kensington W

Lac & other specimens :

Sale Prices throughout



A 175

Sale prices

A 175 Old WALNUT BUREAU, with William and Mary marquetry, as illustration £15 10 0



A 176 Fine quality OLD RED LACQUER COFFER, on carved gilt stand, as illustration. Original price, £65 0 0 £45 0 0



Sale prices

A 177 8-Day GRANDFATHER CLOCK, in oak case, painted face, splendid condition £7 0 0

A 178 8-Day GRANDFATHER CLOCK, in oak case, with dome top, fine condition £8 10 0

A 179 30 - hour GRANDFATHER CLOCK, with fine inlaid oak case £4 5 0

A 180 8-Day GRANDFATHER CLOCK, in mahogany case, in going order £7 5 0

A 181 8-Day GRANDFATHER CLOCK, in oak case, very fine brass dial £9 10 0

A 182 Mahogany Chippendale GRANDFATHER CLOCK, brass dial, in going order £16 10 0

A 183 Very fine Inlaid GRANDFATHER CLOCK, with Whittington Westminster chimes on bells, with deep-toned hour gong £28 0 0

A 184 Very fine Inlaid GRANDFATHER 8 - Day CLOCK, striking on deep-toned gong £17 10 0

Sale prices

A 185 Genuine old Green LACQUER 8 - Day TALL CLOCK, in original condition and perfect order. Original price £21 0 0 £17 10 0

A 186 Old Black LACQUER 8-Day CLOCK £8 15 0

A 187 Old Black LACQUER 8-Day CLOCK, by R. Batterson £16 10 0

ANTIQUES

John Barker & CO LTD

Kensington W

High-class Modern Furniture :

Sale Bargains

Sale prices

A 188 5 ft. Sheraton INLAID MAHOGANY SIDEBOARD with circular bevelled plate in back, two drawers and cupboards under, with shelf in centre £13 0 0



A 189

A 189 5 ft. MAHOGANY INLAID SIDEBOARD, with brass rail and curtain, beautifully finished £6 15 0

A 190 INLAID DINING-ROOM CHAIR in morocco, with loose seat £1 12 6

A 191 INLAID DINING-ROOM CHAIR in morocco, with green morocco loose seat £1 19 0

A 192 4 ft. 6 in. MAHOGANY SIDEBOARD with oval mirror in back, two drawers and two panelled cupboards, on cabriole feet £8 0 0

A 193 5 ft. MAHOGANY SIDEBOARD with arch centre back and oval mirror, with three drawers in centre and two cupboards, on carved cabriole feet £17 0 0



A 194

A 194 5 ft. MAHOGANY SIDEBOARD, of superior make and finish £6 15 0

Sale prices

A 195 MAHOGANY DINING ARM CHAIR in pegamoid stuffed seat with turned under-frame and round legs with Queen Anne toe £1 15 0

A 196 A fine reproduction Chippendale pattern CHAIR, with loose seat in morocco, and carved cabriole legs, and claw and ball feet £3 15 0

A 197 4 ft. 6 in. Solid OAK SIDEBOARD with large arched mirror in back, and two drawers and two cupboards in bottom, on square tapered feet £7 2 6

A 198 OAK DINING CHAIR, with loose seat, in morocco 17/6

A 199 OAK ARM CHAIR in morocco, reproduction of Queen Anne £2 0 0

A 200 Oak small chair in morocco, to match 19/-



A 201

A 201 5 ft. 6 in. MAHOGANY INLAID SHERATON SIDEBOARD, of superior make and finish £11 15 0

A 202 6 ft. OAK SIDEBOARD, with carved panels and large bevelled mirror, with two long drawers and three cupboards, one fitted with a cellarette drawer £14 0 0

A 203 OAK Queen Anne design ARM CHAIR, with loose seat, in morocco. A splendidly made chair £2 0 0

A 204 Ditto small DINING CHAIR to match £1 1 0

A 205 3 ft. 6 in. OAK DINNER WAGGON with three tiers £2 5 0

A 206 3 ft. 6 in. OAK DINNER WAGGON with long cupboard under £4 0 0

A 207 OAK ARM DINING CHAIR in green morocco, with loose seat and cabriole legs £3 0 0

A 208 3 ft. 6 in. WALNUT 3-TIER DINNER WAGGON £2 7 6

A 209 3 ft. 6 in. MAHOGANY DINNER WAGGON, with enclosed bottom part £5 0 0

A 210 6 ft. MAHOGANY SIDEBOARD, with large mirror in back, supported by columns, with two long drawers and two cupboards, with opening in centre raised from ground £18 0 0

John Barker & CO LTD

DINING FURNITURE

Kensington W

Easy Chairs & Settees :

Sale Prices during January



A 211 The "MOWBRAY,"
in cretonne or tapestry.

*Sale
prices*
18/6



A 212 The "OVERTON,"
in cretonne or tapestry. **21/-**



A 213 The "BEDFORD,"
in cretonne or tapestry. **42/-**



A 214 The "GRAFTON,"
tapestry, stuffed all hair. **£4**

John Barker & CO LTD



A 215 The "CARLISLE" DIVAN, in Tapes-
try, stuffed all hair **£5 18 6**

A 216 The "EARL" DEEP SPRUNG
CHAIR, in tapestry **£4 15 0**

A 217 The "ASHFORD" CHAIR, up-
holstered in peganoid **£3 17 6**
In morocco **£6 10 0**

A 218 The "WARWICK" CHAIR, stuffed
all hair, upholstered in best manner
in tapestry **£5 17 6**
In morocco **£10 15 0**

A 219 The "MAIDSTONE" WING CHAIR,
all hair, upholstered in tapestry
£5 10 0

A 220 The "RUTLAND" SETTEE, up-
holstered in tapestry, underframe in
mahogany **£6 6 0**

A 221 The "No. 5" BOX OTTOMAN, with
adjustable head, covered in cretonne
£2 15 0

A 222 The "NELSON" SETTEE, with
loose down cushion seat, stuffed all
hair, and covered in taffeta
£11 11 0

A 223 The "GAINSBOROUGH" CHAIR,
in cretonne or tapestry **£1 5 6**

A 224 The "WESTMINSTER" WING
CHAIR, with pillow seat, in tapestry
or cretonne **£1 19 6**

A 225 The "VENTNOR" CHAIR, in cre-
tonne or tapestry **£2 12 6**

A 226 The "PALACE" CHAIR, with pillow
seat, in tapestry or cretonne
£1 19 6

A 227 The "STIRLING" CHAIR, stuffed
part hair, and covered in tapestry or
cretonne **£2 7 6**

A 228 The "FALMOUTH" CHAIR, in
tapestry or taffeta, with loose seat
£3 10 0

A 229 The "GLOUCESTER" CHAIR, in
tapestry or cretonne **£1 17 6**

A 230 The "HASTINGS" CHAIR, covered
in Velours velvet **£2 10 0**

A 231 The "GRESHAM" LARGE WING
CHAIR, in tapes-
try, with loose seat
£3 5 0

A 232 The "CLUB"
CHAIR, in tapes-
try, stuffed part
hair **£3 3 0**

A 233 The "SCAR-
BOROUGH" WING CHAIR,
covered in tapes-
try, with loose seat
£4 10 0

A 234 The "WILLOUGHBY," *Sale prices*
in tapestry, well made. **£3 3**



A 235 The "BARCLAY," in
tapestry, deep spring seat. **£3 10**



A 236 The "CARLTON
SPECIAL" Chair. **£4 12 6**



A 237 The "BARKER SPECIAL" 6-ft.
CHESTERFIELD, covered in
tapestry, stuffed all hair; **£5 5**
exceptional value.

CHAIR SPECIALISTS

Kensington W

Drawing-Room Specimens:

THROUGHOUT this department specially reduced prices are asked for all Drawing-Room Furniture, including CABINETS, SCREENS, WRITING TABLES, OCCASIONAL AND CARD TABLES, TEA POYS, MIRRORS, AND PEDESTALS



A 241

A 241 Mahogany CABINET for China, 4 ft. 6 in., as illustration, £13 13

A 242 Mahogany Inlaid SETTEE, in silk, with pin stuffed seat, 4 ft. 6 in. long, and inlaid with satinwood, etc. £4 15 0

A 243 Small OCCASIONAL CHAIR, with pin stuffed seat in tapestry £0 9 6



A 248

A 248 Elegant CHINA CABINET, in Mahogany, 5 ft. wide, beautifully inlaid, as illustration, £19 10

Sale prices
A 238 Mahogany Inlaid CABINET, with glass doors in upper part and inlaid door in bottom, on square taper legs £7 15 0

A 239 A very prettily Inlaid CORNER CABINET, with serpentine glass doors and enclosed bottom part £6 0 0

A 240 Mahogany Inlaid TUB CHAIR, in silk, with pin stuffed seat and square tapered legs £2 5 0

A 244 Small Mahogany ARM CHAIR, in green silk £0 18 0

A 245 Small OCCASIONAL CHAIR, in green silk £0 15 0

A 246 3 ft. Mahogany Inlaid BOOKCASE with trellis-work doors, 2 drawers and cupboards under £9 10 0

A 247 2 ft. 6 in. Inlaid BUREAU, with 2 small drawers above and 2 deep drawers under fall, with pigeon-holes, etc., inside £7 10 0

Sale Price Bargains

Sale prices

A 249 2 ft. 6 in. Inlaid BUREAU on cabriole feet, with 3 drawers under fall, and pigeon-holes and drawers inside £5 0 0

A 250 Inlaid Mahogany Oblong TABLE, on square taper legs £1 8 0

A 251 Chippendale shaped TABLE on cabriole legs £1 10 0

A 252 Mahogany square TABLE on square taper legs £1 2 6

A 253 Mahogany CABINET with fret-cut cornice and astragal doors £11 10 0

A 254 Small stained Mahogany wood seat GOSSIP CHAIR £0 10 0

A 255 Small stained Mahogany wood seat GOSSIP CHAIR £0 15 0

A 256 Satinwood ARM CHAIR, decorated, with loose seat in silk £2 17 6

A 257 Inlaid Mahogany ARM CHAIR, in silk, with square taper legs £2 0 0

A 258 Small CHAIR to match £1 2 6

A 259 2-ft. Mahogany Inlaid BUREAU, with pigeon-holes and small drawer inside fall and three drawers under £2 5 0

A 260 ADAM MIRROR, in the best English Gilt £1 10 0

A 261 Best English Gilt OVERMANTEL, 3 ft. high by 4 ft. wide. Reproduced from an old model £5 18 0

A 262 3-Plate ADAM MIRROR, best English Gilt, 3 ft. high by 4 ft. wide £6 5 0



A 264

A 264 Old Satinwood COMMODE, with lac panel, as illustration, £6 15

A 265 Fine old French BRONZE, on marble base, £5 18



A 266

A 266 Fine figured Satinwood WORKBOX on stand, as illustration, £5 18-

A 267 ADAM MIRROR, in best English Gilt, £2 15



A 263

A 263 Beautifully figured Satinwood KNEEHOLE TABLE, as illustration, £7 15



A 268

A 268 Decorated Satinwood TABLE, as illustration, £7

Cabinets and Pianos, Screens, Tables

Sale Prices



A 269 3 ft. Mahogany Inlaid BOOKCASE, fitted with two trellis-work doors in top part and two drawers and cupboards, enclosed by two inlaid panel doors, as illustration £8 15 0

A 270 Queen Anne Design CABINET, in mahogany, fitted with glass door with moulded bars, inside lined silk £3 5 0

A 271 Louis XV. FRENCH CABINET, 4 ft. 3 in. wide by 6 ft. 6 in. high, beautifully mounted in ormolu, finely chased and gilt, enclosed with clear glass doors, the front and ends of Cabinet shaped and mounted in ormolu £42 0 0

Screens

A 272 Four-fold SCREEN, with shaped top, covered in printed canvas or tapestry, in red, green, or blue, 5 ft. 6 in. high £1 3 6

A 273 Four-fold SCREEN, in Japanese tapestry, in three colours £1 5 0

A 274 Four-fold Tapestry SCREEN, with patent rule joints, a strong and reliable Screen, in three colours £1 12 6

A 275 Four-fold Printed Canvas SCREEN, useful for the bedroom £1 9 6

Sale prices

A 276 Nests of 4 TABLES, hand-painted with flower designs, finished in gold lacquer. Real French tables, offered at clearance prices £2 15 0

A 277 Mahogany CHINA CABINET, with glass ends, fitted with drawer, 2 ft. 3 in. wide by 5 ft. high £5 18 0

A 278 Mahogany CHINA CABINET, inlaid with satinwood, 3 ft. wide by 5 ft. 10 in. high £6 10 0

A 279 CHINA CABINET, mahogany, inlaid with satinwood, with long trellis doors, on cabriole legs £5 5 0

A 280 Inlaid Sheraton SMALL DRAWING ROOM CHAIR, stuffed hair and covered in silk £0 17 0

A 281 Inlaid Sheraton ARM CHAIR, covered silk, and finished in best manner £1 6 6

A 282 CORNER CHAIRS, as mahogany, stuffed hair, and covered in silk £1 7 6

A 283 Inlaid Sheraton ARM CHAIR, covered in rich silk tapestry £1 8 6

A 284 MUSIC STOOL, with box for music, top covered in silk £1 3 0

A 285 Inlaid Sheraton MUSIC STOOL, with box for music, top covered in silk £1 5 6

A 286 Stuff-over EASY CHAIRS, of different designs, in various shades of silk and tapestry From £1 5 0



A 287 Mahogany Chippendale CHINA CABINET, of superior make and finish, 4 ft. 6 in. wide, as illustration £11 18 6



A 288 Decorated Satinwood OCCASIONAL TABLE, as illustration £2 18 0

A 289 Mahogany OCCASIONAL TABLE, oval or circular, as illustration, 22/6

Pianos

A 290 "Collingwood" Upright PIANO, iron frame, check action, in rosewood case, with Marqueterie panel—a reliable piano at a minimum price, still further reduced to 17 Guineas

A 291 "Cuxiepen" Upright PIANO, in ebony case, with overstrung action, iron frame, ivory keys, size 4 ft. high by 5 ft. long, very sweet tone, reduced to 27 Guineas

A 292 "Dorner" Upright Grand PIANO, overstrung, in rosewood case, magnificent tone, made by F. Dorner & Son, of Stuttgart, specially reduced to 37 Guineas

A 293 "Lipp" Upright Grand PIANO, in rosewood case, with fine carved panels, overstrung action, massive iron frame. This well-known make is Germany's best instrument, and has a deep rich tone, unequalled in quality £48 10 0

Best Make Bedroom Suites:

ONE of the largest and best selections of Bedroom Furniture in London. Over 200 complete Bedroom Suites, and a large variety of odd WARDROBES, DRESSING TABLES, WASH-STANDS, CHESTS OF DRAWERS, COMMODES, LINEN CUPBOARDS, and various odd pieces will be cleared to make room for recent purchases

The few following illustrations can only give a vague idea of the bargains to be picked up. The favour of a visit would be esteemed



Sale prices

A 294 An exceptionally fine BEDROOM SUITE, comprising 7 ft. mahogany inlaid wardrobe, 4 ft. 6 in. dressing table, 4 ft. washstand, pedestal cupboard, towel rail, and 3 chairs, *as illustration* £52 10 0

A 295 FUMED OAK BEDROOM SUITE, comprising 2 ft. 9 in. wardrobe, dressing chest, washstand, and chair Complete £5 5 0

A 296 FUMED OAK BEDROOM SUITE, comprising 3 ft. wardrobe, dressing chest, washstand and 2 chairs, *as illustration* £8 18 0

A 297 MAHOGANY INLAID BEDROOM SUITE, comprising hanging wardrobe with glass door, inlaid dressing table, washstand, and 2 chairs £8 10 0

A 298 FUMED OAK BEDROOM SUITE, comprising all hanging robe, dressing chest, washstand, and 1 chair, *as illustration* £5 5 0

A 299 Fine carved MAHOGANY BEDROOM SUITE, with carved panels in wardrobe, fret-cut cornice in Louis style; comprising wardrobe, dressing table with cabriole legs, washstand with ditto, 3 chairs £65 0 0

		<i>Sale prices</i>
A 300	6 ft. INLAID BEDROOM SUITE, with fine inlaid panels, comprising robe, dressing table, washstand, and 2 chairs, thoroughly well made	£32 0 0
A 301	Very fine INLAID GENTS' ROBE, with 4 drawers and trays	£13 0 0
A 302	A thoroughly well-made reproduction in mahogany of an OLD HANGING ROBE, with dental cornice and panelled doors	£10 0 0
A 303	MAHOGANY INLAID BEDROOM SUITE, comprising 4 ft. hanging wardrobe, with drawer under and oval bevelled glass door, 3 ft. 6 in. dressing chest, 3 ft. 6 in. washstand, and 2 cane chairs	£15 15 0
A 304	4 ft. INLAID CHEST OF 5 DRAWERS, mahogany lined, well made	£6 0 0
A 305	3 ft. 6 in. INLAID CHEST OF 5 DRAWERS, mahogany lined, well made	£4 5 0
A 306	4 ft. SCOTCH CHEST OF 8 DRAWERS, in oak, well made	£6 0 0
A 307	3 ft. 6 in. FUMED OAK CHEST OF 5 DRAWERS, thoroughly well made	£2 10 0
A 308	3 ft. 6 in. MAHOGANY CHEST OF 5 DRAWERS, well made, with brass handles	£4 12 6



Sale prices

A 309 An exceptionally fine 6 ft. INLAID BEDROOM SUITE, with two plate-glass doors in wardrobe, and fine inlaid panel in centre; comprising wardrobe, dressing table, washstand, and 3 chairs £45 0 0

A 310 3 ft. 6 in. WALNUT CHEST OF 5 DRAWERS, special price £3 3 0

A 311 4 ft. SATIN WALNUT CHEST OF 4 DRAWERS, and cupboard £3 15 0

A 312 3 ft. 6 in. SATIN WALNUT CHEST OF 5 DRAWERS, thoroughly well made, with brass handles £2 10 0

A 313 4 ft. INLAID MAHOGANY BEDROOM SUITE, with wardrobe, dressing table, washstand, and 2 chairs £16 17 6

A 314 4 ft. MAHOGANY INLAID BEDROOM SUITE, complete with wardrobe, dressing chest to ground, washstand, and 2 chairs £15 17 6

A 315 3 ft. FUMED OAK BEDROOM SUITE, comprising wardrobe, dressing chest, washstand, and 2 chairs, well made, oak lining to drawers £9 10 0

John Barker & CO LTD FURNITURE GALLERIES Kensington W

Bedroom Suites :

Exceptional Clearance Prices



Sale prices

A 316 MAHOGANY BEDROOM SUITE, comprising 4 ft. inlaid robe, 3 ft. 6 in. dressing table and washstand, with 2 chairs, *as illustration* £14 14 0

A 317 FUMED OAK BEDROOM SUITE, comprising 4 ft. wardrobe, 3 ft. dressing chest, washstand and 2 chairs £10 18 6

A 318 3 ft. OAK BEDROOM SUITE, comprising wardrobe, dressing table, washstand, and 2 chairs, of good design well made, with plate-glass doors to robe £8 10 0

A 319 2 ft. 6 in. FUMED OAK BEDROOM SUITE, comprising wardrobe, dressing table, washstand, and 1 chair, suitable for small spare room £5 10 0

A 320 3 ft. SATIN WALNUT BEDROOM SUITE, comprising wardrobe, dressing chest, washstand, and 2 chairs, with blue silk panels and fret-cut cornice £7 12 6



A 321 FUMED OAK BEDROOM SUITE, comprising 3 ft. 6 in. wardrobe, 3 ft. dressing chest, washstand, and 2 chairs, *as illustration* £7 18 6

Sale prices

A 322 3 ft. 6 in. COMBINATION DRESSING CHEST & WASHSTAND, with marble top, 3 drawers, and cupboard £4 10 0

A 323 3 ft. 6 in. SATIN WALNUT BEDROOM SUITE, comprising wardrobe, dressing chest, washstand, and 2 chairs, with carved and fret-cut panels, large plate-glass door to wardrobe £13 5 0

A 324 3 ft. SATIN WALNUT BEDROOM SUITE, comprising wardrobe, dressing chest, washstand, and 2 chairs, with carved and fret cut panels, with drawer in wardrobe, and 3 drawers in dressing chest, with cupboard under washstand £12 5 0

A 325 3 ft. 6 in. OAK BEDROOM SUITE, with carved panels, drawers under wardrobe, with long bevelled plate door, comprising wardrobe, dressing chest, washstand, and 2 chairs £15 10 0



A 326 MAHOGANY BEDROOM SUITE, comprising 5 ft. inlaid robe, 3 ft. 6 in. dressing table and washstand, 2 chairs, *as illustration* £18 10 0

A 327 FUMED OAK BEDROOM SUITE, comprising 5 ft. wardrobe, 3 ft. 6 in. dressing chest, washstand and 2 chairs £12 10 0

A 328 3 ft. 6 in. MAHOGANY BEDROOM SUITE, with finely raised carved panels with fret-cut cornice, comprising wardrobe, dressing chest, washstand, and 2 chairs £16 5 0

A 329 3 ft. 6 in. OAK BEDROOM SUITE, comprising hanging wardrobe, dressing chest, washstand, and 2 chairs, well made £14 5 0

A 330 5 ft. 6 in. WHITE ENAMELLED BEDROOM SUITE, comprising very fine hanging robe, with arched cornice, decorated with compo. enrichments, dressing chest of 7 drawers, with large toilet mirror, washstand with white marble top and back, and 2 chairs, *en suite* £25 0 0

A 331 6 ft. WHITE ENAMELLED BEDROOM SUITE, with compo. enrichments in the Adams design, comprising wardrobe with $\frac{2}{3}$ hanging and $\frac{1}{3}$ drawers and trays, pedestal dressing table and washstand, and 3 chairs, *en suite* £32 0 0

High-class Bedroom Furniture :

Sale Prices



A 332 Mahogany Inlaid BEDROOM SUITE, comprising 4 ft. wardrobe fitted with bevelled mirror and drawer, dressing chest with two long drawers and two jewel drawers, washstand with marble top, tile back, and towel rails, two cane-seated chairs, as illustration £15 10 0

A 333 4 ft. White Enamelled BEDROOM SUITE, with compo enriched panels, comprising wardrobe, dressing-table, washstand, and two chairs and towel horse, *en suite* £20 0 0

A 334 4 ft. Plain White Enamelled Beaconsfield BEDROOM SUITE, comprising wardrobe with hanging space and three drawers, writing slide and cupboard, dressing-table of six drawers, white marble top and back washstand, with two cupboards and drawers £19 15 0

A 335 4 ft. White Enamelled SUITE, with compo enrichments, comprising wardrobe with drawer under, dressing-table of five drawers, washstand, marble top and back, with cupboard under, and two chairs £16 17 6



A 336 Mahogany Inlaid BEDROOM SUITE, comprising hanging wardrobe with glass door, inlaid dressing-table, washstand, and two chairs, as illustration £8 10 0

Sale prices

A 337 3 ft. Painted White SUITE, with oxydised copper panel, comprising hanging wardrobe, dressing-chest of four drawers, washstand, one drawer and cupboard, with marble top and tiled back, one chair £7 5 0

A 338 2 ft. 6 in. BEDROOM SUITE, suitable for servants, comprising hanging robe, dressing-chest, wood top washstand, and one chair, complete £4 10 0

A 339 Fine Satinwood Inlaid Oval TOILET GLASS with BRUSH BOX £1 7 6

A 340 Reeded Frame TOILET GLASS in mahogany, with good plate glass, finely made £1 12 6

A 341 Mahogany Inlaid Bow-front TOILET GLASS, with two drawers £2 5 0

A 342 Mahogany Inlaid Shield Serpentine Front TOILET GLASS, with three drawers £2 0 0



A 343 Fumed Oak BEDROOM SUITE, comprising 3 ft. wardrobe with bevelled mirror, dressing chest, marble top washstand fitted with cupboard and towel rails, rush-seated chairs, as illustration £8 18 0

A 344 Mahogany Shield Serpentine Front TOILET GLASS, with beaded edge, fine quality £2 12 6

A 345 Inlaid oval TOILET GLASS, with three brush boxes £1 15 0

A 346 Mahogany Inlaid Three-plate MIRROR, with reeded frame £2 18 6

A 347 Fine Satinwood Inlaid Serpentine Front TOILET GLASS with three drawers £2 12 6

A 348 Fine Mahogany Inlaid TOILET GLASS, with elliptic corners £1 12 6

A 349 Mahogany Inlaid TOILET GLASS, with revolving glass and brush fittings on back £1 12 6

A 350 4 ft. Mahogany SUITE, with carved panels, comprising hanging wardrobe with drawer under, dressing chest with triple mirror and six drawers, washstand, with marble top and tiled back and cupboard under, and two chairs £20 0 0

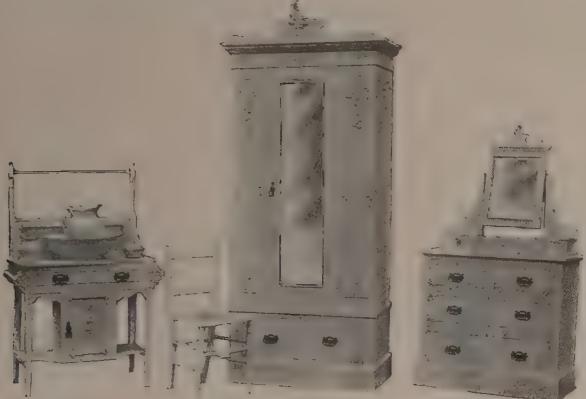
A number of Bedsteads at Half Price: Pure Bedding



A FUMED OAK SUITE, comprising 3 ft. wardrobe, dressing chest, washstand and chair, as illustration *Sale prices* £5 18 6

Enamelled Suites

A great number to select from. Many slightly soiled will be offered at clearing prices



White ENAMELLED BEDROOM SUITE, comprising 3 ft. hanging robe with plate-glass door and drawer under, 2 ft. 9 in. dressing chest, washstand, and two chairs, as illustration £8 15 0

White ENAMELLED BEDROOM SUITE, comprising 4 ft. wardrobe, 3 ft. 6 in. dressing table, 3 ft. 6 in. washstand, and two chairs, of superior make and finish £16 10 0

White ENAMELLED BEDROOM SUITE, comprising 5 ft. wardrobe, 3 ft. 6 in. dressing table, 3 ft. 6 in. washstand, and two chairs of superior make and finish £20 10 0

White BEDROOM SUITE, suitable for children's bedroom, comprising hanging robe, dressing chest, washstand, towel-rail, and chair complete for £4 5 0

White BEDROOM SUITE, in Louis XV. style, comprising 6 ft. fitted wardrobe, 4 ft. pedestal dressing table, 4 ft. washstand, pedestal cupboard, towel-rail and three chairs for £35 0 0

Bedsteads

MANY exceptional lines will be found in this department. A number of bedsteads, slightly shop-soiled, will be offered at less than half price

Special booklets of Bedsteads and Bedding are issued, and will be sent to all inquirers upon application. Wooden Bedsteads kept in stock to match all Bedroom Suites

ALL KINDS OF FOLDING BEDS

Sale prices

2 ft. 6 in. CAMP FOLDING BEDSTEAD with strong pitch-pine frame 11/6

2 ft. 6 in. IRON FOLDING BEDSTEAD with double wire 12/9

3 ft. Ditto 13/6

The new "CABINETTA" FOLDING BEDSTEAD. The most compact and useful folding bedstead ever invented from 14/9

WIRE SPRINGS in all reliable qualities



4 ft. 6 in. ALL BRASS SQUARE TUBE BEDSTEAD, best make, special value *Sale price* £4 4 0

LEADING LINES

Extra heavy, 2 in. pillar, BLACK AND BRASS BEDSTEAD, full size 28/6



4 ft. 6 in. ALL BRASS SQUARE TUBE BEDSTEAD with sweep rail, best finish £5 5 0



3 ft. BLACK AND BRASS BEDSTEAD strong & reliable 25/6
In art cols., 2/- extra

ALL BRASS TWIN BEDSTEADS, 3 ft. wide the pair £6 6 0

4 ft. 6 in. ALL BRASS BEDSTEAD, latest style £3 18 6

CHILDREN'S COTS A SPECIALITÉ Separate Price Lists (illustrated) of any of the above post free to all parts

Pure Bedding

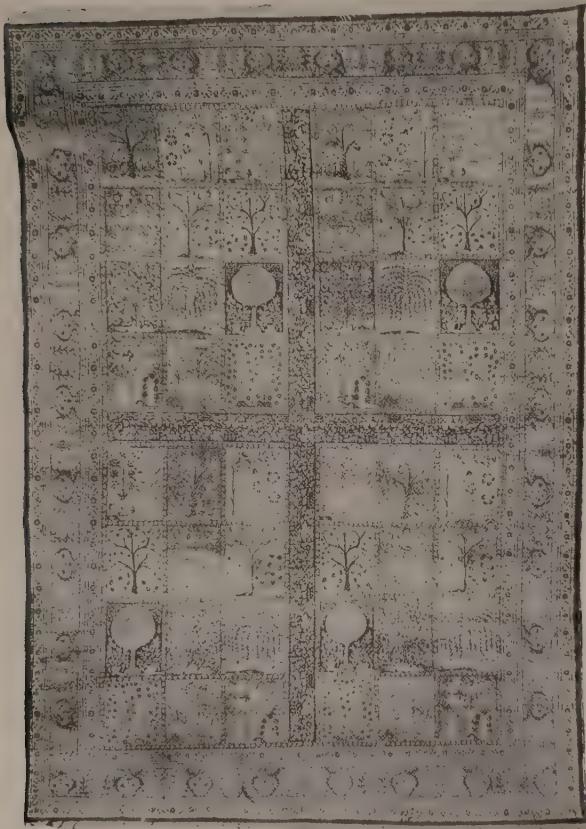
A GUARANTEE is given that all bedding supplied by us is absolutely as specified, being manufactured from pure materials only. A close inspectorial eye is kept on all the processes throughout manufacture to ensure perfect cleanliness, and the strictest factory conditions are enforced. SPECIAL ATTENTION IS GIVEN TO THE CLEANING, AND RE-MAKING OF BEDDING

John Barker & CO LTD BEDDING MATERIALS Kensington W

Antique Persian Carpets :

CARPETS

ft. in.	ft. in.	Sale prices
10 6 x 8 0	Antique, soft colourings ..	£34 10 0
12 8 x 8 6	Antique med. centre, rose ..	£39 0 0
11 0 x 7 6	A particularly rare specimen, of Persian textile mosaic design, with a close floral border, the subdued colouring being most remarkable	£120 0 0



14 0 x 9 0 Fine example of the highest Eastern art. It must have occupied the whole time of a number of weavers for seven years. The design and finish is exquisite beyond words, as illustration £150 0 0

TURKEY CARPETS

ft. in.	ft. in.	Sale prices
7 3 x 5 1	Red ground, blue border ..	£3 7 6
7 8 x 5 8	Pink ground, light green border ..	£3 3 0
9 1 x 6 0	Red ground, blue border ..	£4 16 0
9 7 x 6 10	Terra ground, blue border ..	£4 16 0
9 7 x 7 0	Red ground, blue border ..	£4 16 0
10 7 x 7 0	Red ground, blue border ..	£6 12 0
10 9 x 8 4	Light green ground, terra border ..	£6 7 6
11 3 x 8 6	Red ground, blue border ..	£10 5 0

Many Rare Bargains

RUGS

Sale prices
A very large assortment is held of Persian Antique Rugs in all sizes, Bokhara, Khiva, Soumac, Shirvan, Afghan, Kelim .. from £2 15 0
SILK PRAYER RUG, in a particularly fine scheme of colouring .. £29 10 0
Emerald centre SILK PRAYER RUG, rarely coloured and worked .. £31 10 0
Other silk rugs .. from £6 10 0



16th-century KOULA RUG. A charming production, considered one of the few specimens remaining of this period; imitable colouring, as illustration £35 0 0

TURKEY CARPETS—continued

ft. in.	ft. in.	Sale prices
11 5 x 9 6	Red ground, blue border ..	£7 5 0
11 11 x 8 10	Pink ground, cream border ..	£7 16 0
12 3 x 8 9	Red ground, blue border ..	£7 2 6
12 6 x 8 5	Blue ground, terra border ..	£6 15 0
12 4 x 8 9	Red ground, blue border ..	£7 7 0
13 2 x 10 1	Blue ground, red border ..	£9 9 0
13 5 x 10 3	Terra ground, blue border ..	£9 17 6
15 0 x 11 8	Terra ground, blue border ..	£17 2 6
17 8 x 12 4	Red ground, blue border ..	£15 15 0

John Barker & CO LTD

ANTIQUE CARPETS

Kensington W

English and Foreign Carpets: All at Exceptional Prices

Mirzapore Carpets

ft.	in.	ft.	in.		Sale prices
9	4	6	4	Cream ground, red border	£ 2 9 6
9	6	6	3	Cream ground, blue border	2 19 6
9	3	6	4	Plain red ground, blue border	2 2 0
9	2	9	5	Cream ground, gold border	2 17 6
9	6	9	4	Blue ground, red border	4 10 0
10	3	8	3	Cream ground, blue border	3 16 0
10	9	10	5	Cream ground, red border	5 17 0
10	3	10	3	Cream ground, red border	4 18 0
11	3	8	4	Blue ground, red border	4 15 0
11	9	8	11	Blue ground, red border	5 19 6
11	8	11	5	Red ground, gold border	6 15 0
11	2	10	6	Red ground, blue border	6 6 0
12	2	8	1	Green ground, red border	2 19 6
12	3	9	6	Red ground, blue border	4 15 0
12	4	9	7	Cream ground, red border	5 12 6
12	5	9	5	Red ground, cream border	4 11 0
12	7	9	5	Blue ground, red border	5 10 0
12	8	9	5	Cream ground, pink border	5 19 6
12	3	12	2	Cream ground, red border	8 5 0
13	2	9	3	Cream ground, red border	6 15 0
13	5	9	4	Blue ground, red border	5 5 0
13	7	9	6	Cream ground, red border	6 7 6
13	8	9	5	Cream ground, terra border	6 19 6
13	2	10	5	Red ground, blue border	6 10 0
13	5	12	6	Blue ground, red border	9 9 0
14	1	10	2	Green ground, red border	6 6 0
14	11	12	9	Red ground, blue border	6 16 6
15	6	10	5	Dark red ground, blue border	6 15 0
15	1	12	3	Red ground, blue border	7 15 0
15	4	12	8	Blue ground, red border	9 18 0
16	10	10	3	Cream ground, red border	6 10 0

Seamless Axminster Carpets

10	6	9	0	Two-tone rose, light and dark	4 4 0
9	10	6	7	Pink centre, cream chintz border	4 7 6
11	6	8	2	Green ground, chintz medallion, with chintz border	6 9 6
11	6	8	3	All-over Persian design	7 10 0
12	0	9	0	Two-tone green trellis design	3 12 0
11	6	8	2	Light green centre, cream chintz border	6 12 6
10	6	9	0	Two-tone pink, all-over pattern	3 3 0
10	3	9	0	Red ground, Indian pattern	7 10 0
10	6	9	0	Two-tone green, all-over design	3 3 0
12	0	9	0	Two-tone pink, trellis design	5 2 6
13	6	9	0	Green ground, chintz medallion, with chintz border	6 17 6
10	6	9	0	Green chintz, all-over pattern	4 9 6
12	0	9	0	Terra-cotta, Persian pattern	4 19 6
10	6	9	0	Rose chintz, Indian design	4 15 0
12	0	9	0	Two-tone green, all-over design	3 12 0
10	6	9	0	Rose pink, chintz border	7 15 0
10	6	9	0	Blue centre, chintz border	4 9 6
10	6	6	0	Blue centre, Indian design, cream chintz border	3 5 0
10	6	6	0	Green centre, Indian design, cream chintz border	3 5 0
11	6	8	3	Drab centre, pine pattern, pink border	7 15 0
12	0	9	0	Cream ground, Indian pattern	7 9 6
12	0	9	0	Blue centre, chintz border	7 4 0
10	6	9	0	Blue ground, all-over pattern	5 10 0
18	5	12	7	FRENCH GREY, HAND-TUFTED, HANDSOME MEDALLION AND BORDER	42 0 0

Thick Pile Axminster

	Sale prices		Sale prices
27 in. wide,	3/11 per yard	22½ in. wide,	3/9 per yard
36 in. wide Stair Carpet	6/11 per yard

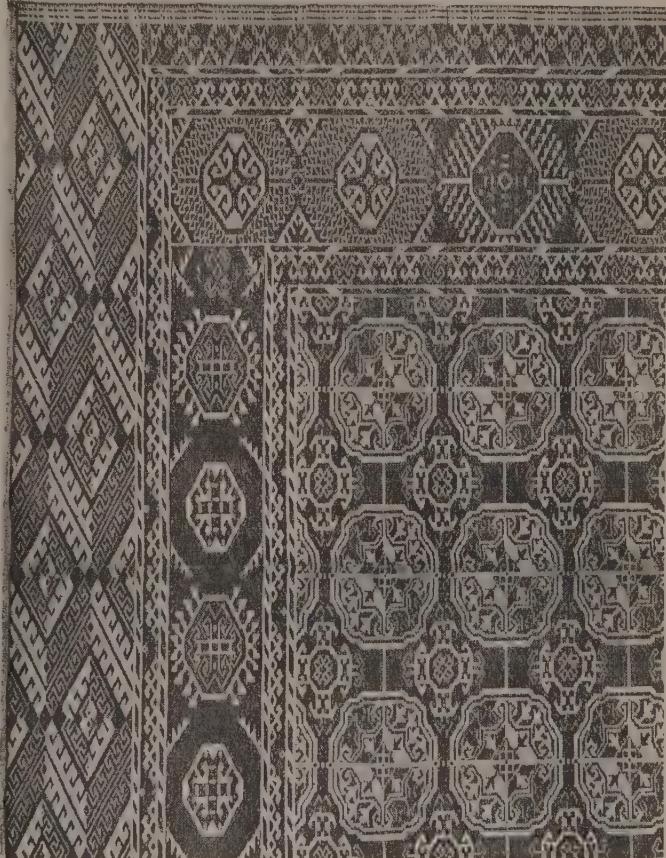
Best Quality Axminster

	per yard		per yard
27 in. Stair Carpet, 4/11	27 in. Body Carpet, 4/11
22½ in. Stair Carpet, 4/9	36 in. Stair Carpet, 9/6

Brussels Carpets

2/11 .. 3/3 .. 3/6 .. 3/11 per yard

Bedroom Art Carpets



THIS Carpet is made in all sizes, and is a reproduction of an expensive Eastern Carpet. A superior make of an Art Carpet of refined taste (see illustration). This is an inexpensive Carpet for hard wear. Send for special Catalogue.

Troy Art Carpets,

NEWEST DESIGNS
AND COLOURS

ft.	in.	ft.	in.	Sale prices	ft.	in.	ft.	in.	Sale prices
7	0	7	6	£0 11 3	12	0	10	6	£1 1 0
9	0	9	0	£0 13 6	13	6	12	0	£1 7 0
10	6	9	0	£0 15 9	15	0	12	0	£1 10 0
12	0	9	0	£0 18 0					AND OTHER SIZES

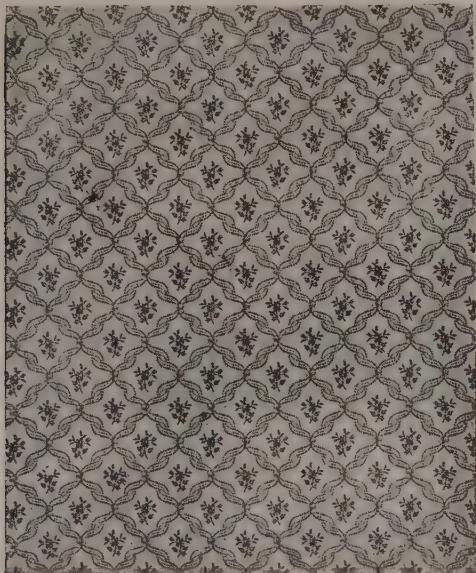
Furnishing Draperies :

THE greater part of the stock of FURNISHING FABRICS will be disposed of at prices which it will be seen at once are substantially lower than the ordinary

Curtains

CLEARANCE PRICES ONLY ARE ASKED FOR A LARGE NUMBER OF SINGLE PAIRS OF MADE-UP CURTAINS IN DAMASK, BROCADE, CLOTH, AND TAPESTRY

	<i>Sale prices</i>
1 pair Blue CLOTH EMBROIDERED CURTAINS, 3½ yds. long, 52 in. wide, usual price, 59/6	37/6
1 pair Blue ditto, with handsome appliquéd border, usual price, 95/-	72/6



Cream ground TRELLIS BROCADE, 52 in. wide, as illustration 2/11½ per yd.

1 pair Blue ditto, embroidered border, usual price, 105/-	79/6
1 pair Blue ditto, heavy embroidery on border, usual price, 86/-	69/6
1 pair Blue ditto, with blue border, usual price, 65/-	49/6
1 pair Green ditto, embroidered and trimmed, usual price, 100/-	79/6
1 pair Maroon VELOUR CURTAINS, embroidered, usual price, 52/6	36/9
1 pair Crimson CLOTH CURTAINS, with handsome border, usual price, 90/-	59/6
1 pair Blue Ribbon and Wreath Design on Moire ground, usual price, 84/-	65/-
1 pair Blue DAMASK CURTAINS, usual price, 92/6	55/-
1 pair Cream MOIRE APPLIQUÉ CURTAINS, usual price, 96/6	67/6
1 pair Cream SILK REP CURTAINS, bordered, usual price, 110/-	79/6

John Barker & CO
LTD

CURTAINS

Clearance of Curtains

	<i>Sale prices</i>
1 pair Green CLOTH CURTAINS, with green border appliquéd, usual price, 65/-	49/6
1 pair Green ditto, with embroidered border, usual price, 105/-	79/6
1 pair Green ditto, appliquéd border, usual price, 90/-	72/6
1 pair Blue ditto, embroidered, usual price, 110/-	84/-
1 pair Blue MOIRE CURTAINS, with lace border, usual price, 95/-	67/6
1 pair Blue MOIRE CURTAINS, with lace border, usual price, 95/-	72/6
1 pair Green MOIRE CURTAINS, cream border, usual price, 92/6	67/6
1 pair Blue SILK REP CURTAINS, cream lace border, usual price, 110/-	89/6
1 pair Green SILK REP CURTAINS, with trellis lace border, usual price, 95/-	69/6
1 pair Cream MOIRE CURTAINS, with green and cream border, usual price, 70/-	49/6
1 pair Old Rose EMPIRE DAMASK CURTAINS, usual price, 63/-	45/6
1 pair Red CLOTH CURTAINS, with gold embroidered border, usual price, 105/-	75/9
1 pair Red ditto, trimmed and bordered, usual price, 49/6	35/-
1 pair Red ditto, usual price, 45/-	32/6
1 pair Red SERGE CURTAINS, appliquéd ribbon border, usual price, 32/9	21/-



Heavy NEEDLEWORK TAPESTRY, 52 in., as illustration

2/9½ per yd.

7 pairs 3½ yds. long by 50 in. wide heavy Foliage TAPESTRY CURTAINS, in beautifully blended reds and greens

Reduced to 31/9 per pair

27 pairs heavy SERGE CURTAINS, with handsome wide silky borders, about 10 ft. long by 4 ft. wide, in either crimson, green, or blue.

Worth 26/6, 12/9 per pair, sale price

Kensington W

Furnishing Drapery : Clearance of Damasks, Brocades, etc.

16 pairs heavy MOIRÉ CURTAINS (suitable for Drawing or other rooms), over 10 ft. long by 4 ft. wide, with beautiful brocade borders, ready to hang, in two shades of blue, rose, or green. To be cleared at the extraordinary price of **21|9** per pair

We have several pairs of Chenille Curtains and Chenille Portières, which are to be sold at clearing prices :—
CURTAINS, 3½ yds. long, from 21/9 per pair; PORTIERES from 12/9 each

SOME, among many, undoubted bargains in TAPESTRIES, BROCADES, DAMASKS, MOIRÉS, WOOL DAMASKS, SHADOW DAMASKS, are quoted; these fabrics are to be cleared completely out previous to stock-taking, and the prices are marked accordingly

	<i>Sale prices</i>
2 pieces Needlework design, 50 in., TAPESTRY	29 per yd.
1 piece Green all-over design, BRUSSELS TAPESTRY	$2\frac{1}{11}\frac{1}{2}$ per yd.
1 piece Red all-over design, BRUSSELS TAPESTRY	$2\frac{1}{11}\frac{1}{2}$ per yd.



Heavy SILK and WOOL DAMASK, in Green or Crimson, 52 in. wide, as illustration. 6/11 per yd. to clear. Worth 9/6
 1 piece Red, 1 piece Green, 1 piece Blue, ANTIQUE DAMASK, 52 in. wide 3/9 per yd.
 Very Heavy TAPESTRY, handsome design, in three colours: red, green and blue. Camel coloured ground 2/9½ per yd.
 1 piece Blue WOOL TAPESTRY, 52 in. wide, artistic design 7/11

1 piece Green WOOL TAPESTRY, Tudor rose design, 52 in.
wide 6/9 per yd.

		<i>Sale prices</i>	
1 piece Red WOOL TAPESTRY,	in same design, at	6/9	per yd.
1 piece Gold and Salmon colourings	NÎMES TAPESTRY,		
all wool, 52 in. Worth 22/6	11/9	
1 piece Green Ground and 1 piece Red Ground WOOL			
TAPESTRY, artistic design	5/11	per yd.
1 piece Red			
1 piece Green	52 in., Empire design	ENGLISH DAMASK,	
1 piece Rose	very heavy, satin-like ground	..	4/11 per yd.
11 pieces Beautiful Crimson SILK DAMASKS, in a variety			
of excellent designs, at the following low prices to clear—			
3/11 4/6 5/11 6/6 6/11 7/9 7/11 14/9 17/9 per yd.,			
the last-named being 63 in. wide.			
8 pieces Green SILK DAMASKS, 52 in. wide, to clear at prices			
as follows—3/11 4/11 5/11 6/6 6/11 7/6 7/9 14/9 per yd.			
1 piece 63 in. Green SILK DAMASK, Louis XIII. design			
		18/9	per yd.
4 pieces Blue DAMASKS	4/6 4/11	6/11	per yd.



PORTUGUESE SILK BROCADE, as illustration 8/11 per yd.
52 in. wide, and other similar designs at 7/6 per yd.

SEVERAL LENGTHS OF BROCADES TO
BE CLEARED REGARDLESS OF COST

6 pieces of SHADOW DAMASKS of various designs and colourings, to be cleared at from 1/11½ to 2/3 per yd. Very long-wearing fabric

About 10 pieces of ALL-WOOL English-made "Everlasting Wear" DAMASKS, in reds, greens, and blues, from 2/9 2/11 $\frac{1}{2}$ 3/3 3/9 and 6/9 per yd.

Heavy VELOURS, 52 in. wide, in six colourings—fawn, crimson, two shades of green, two shades of blue $2\frac{9}{12}$ per yd.
52 in. Heavy LINEN PLUSH, in blues, greens, and reds, $2\frac{11}{12}$ and $4\frac{9}{12}$ per yd. This fabric is renowned for its long wear

John Barker & CO LTD

CURTAINS

Kensington W

Table Covers, Cushions: Oriental and Eastern Fabrics

Table Covers

	Sale prices
Embroidered CLOTH TABLE COVERS, in red, green, or blue, handsome borders, size 2 yds. by $2\frac{1}{2}$ yds.	45/9
Ditto, size 2 yds. by 3 yds. These are greatly reduced	52/6
25 Self-coloured Green and Self-coloured Crimson TAPESTRY TABLE COVERS, size 2 yds. by $2\frac{1}{2}$ yds., were 18/9 ..	13/6
Ditto, size 2 yds. by 3 yds., were originally 23/9 ..	15/9
Appliquéd MOIRÉ TABLE COVERS, in cream and green grounds, $1\frac{1}{2}$ yds. square	8/6 each
A quantity of MOIRÉ APPLIQUÉ TABLE CENTRES, to match above, in blues, reds, and greens, 54 ins. long, 4/11, 24 in. size	2/11½
10 Fancy BROCADE TABLE COVERS, $1\frac{1}{2}$ yds. square, fringed, charming colourings, original price 21/9 ..	12/9
17 SILK FRINGED TABLE COVERS, $1\frac{1}{2}$ yds. square, blues and greens only left, original price 15/9 ..	8/11 each
9 SILK DAMASK TABLE COVERS, in old gold and pink shades, fringed, original price 15/9	8/9
15 Old Needlework-style TABLE COVERS, fringed and unfringed, $1\frac{1}{2}$ yds. square	from 5/6 each
5 Dark Foliage TAPESTRY TABLE COVERS, $1\frac{1}{2}$ yds. square	8/6 each
6 DAMASK TABLE COVERS, with silk borders, $1\frac{1}{2}$ yds. square	from 18/9 each
Portuguese SILK TABLE COVERS, $1\frac{1}{2}$ yds. square, from	16/9 each
TAPESTRY TABLE COVERS, 1 yd. square, fringed, all shades	from 2/3
Shadow DAMASK COVERS, very pretty, washing, 1 yd. square	2/2
NEEDLEWORK TABLE COVERS, nearly 1 yd. square,	10/- each

Cushions & Squares

50 in. WOOL ART SERGES, $1\frac{4}{3}$, $1\frac{6}{2}$, $1\frac{11}{2}$, $2\frac{11}{2}$; 72 in. ditto, $2\frac{6}{2}$, $2\frac{11}{2}$, $4/3$, all colours, fringes to match
250 TAPESTRY CUSHION SQUARES, in all colours and
designs, $1/-$, $1/6$, $2/-$ each to clear, many worth treble



Perfect and typical LOUIS XVI. DESIGN in
GLAZED CHINTZ, as illustration, 31 in. wide,
beautiful colourings, £1*1*½d. per yd. during sale

800 Ready-made CUSHION CASES, piped ready for immediate use, in Taffeta, Printed Linen, and Shadow Tissue, 24 in. square, 2/6 and 3/6 each

FLOOR ::
CUSHIONS or
“POUFFES”
made up from
our remnants
of Tapestry,
Damask, and
Brocade, in all
sizes and
prices, from
2/11, 3/11,
4/11, 7/6, and
10/6 for small
shapes

Draperies of the Orient

Sale prices
WE have unquestionably one of the largest collections of very ancient Eastern Embroideries to be found anywhere, which lack of space only forbids us to catalogue. We would earnestly recommend connoisseurs to inspect this remarkable collection. It consists of exquisite Bokhara work, Yanina, Bulgarian, Turkish, and many Mosque Draperies and Panels from Palaces and Temples of the Orient. Below we give a few numbers and prices which will help enquirers in inspecting these rarities, which should prove a veritable *tréSOR* to all lovers of ancient art needlework.

Bedspreads

6 Beautiful PERSIAN PRINTED BEDSPREADS, size 2 yds. by 3 yds.	7/11 each
Also on Heavy Darker Cloth, very old block printing ..	15/9
PERSIAN SIDEBOARD CLOTHS, printed in old colours on dark heavy cloth	2/6 each
PERSIAN CUSHION SQUARES, in same style	1/3 each
59 INDIAN PRINTED CURTAINS, suitable also for bed- spreads or throwing over furniture, size 4 yds. by 2 yds.	5/11 each
20 INDIAN Hand-embroidered RED PULKARIS, large size	12/6 each

Mantel Draperies

15 Ready-made MANTEL DRAPERIES, in gold, pink, blue, and green colourings, with applied borders, regular price 27/9,	18/9 each
26 MANTEL DRAPERIES in rose, green or blue, silk fringed, original price 15/9	to clear at 7/11
13 Plain SATIN MANTEL DRAPERIES, fringed silk, various colourings, these are all half their regular price,	from 7/11
6 Plain SILK REP MANTEL DRAPERIES, appliqué work and fringed	15/9 each
21 MANTEL DRAPERIES in Brocade	5/11 each
This is half their original price. They are composed of various small designs. We would specially advise customers to secure these wonderful bargains in Mantel Draperies, which add such tone to the interior decoration of a room. They are all ready for immediate use, and measure about 2 ft. 3 ins. wide by about 7 ft. 6 ins. long	
50 KASHMIR EMBROIDERED TABLE COVERS, 1 yd. square	2/6½
100 KASHMIR CUSHION SQUARES, 24 ins. square,	2/6½ per pair
500 INDIAN PRINTED CUSHION SQUARES, at 10½d.	per pair
250 TURKISH and BULGARIAN CHAIR BACKS, all hand embroidered	from 2/6 to 10/6 each
175 pairs of exquisite ancient Chinese hand-embroidered SLEEVE PIECES, in magnificent colourings, very interesting and rare work..	from 4/- to 12/6 per pair
Large pieces of CHINESE EMBROIDERY in unique colours, all sorts of sizes and grotesque designs, all silk, 33/6, 39/6, 45/-, 49/6, 50/-, 63/-, &c., &c.	

John Barker & CO
LTD

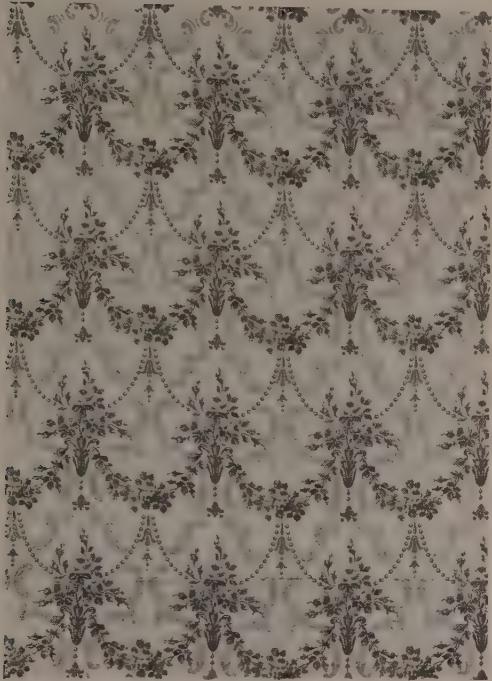
ORIENTAL FABRICS

Kensington W

Charming Chintzes and Cretonnes : Clearance Prices

As on past occasions, in the month of January, we are clearing out a large number of Glazed Chintzes, Cretonnes, and Taffetas at prices which speak for themselves

Special Offer



The "BURLINGTON" 31-in. GLAZED CHINTZ or CRETONNE, as illustration. Not only a wonderful bargain, but a thoroughly classical design

NOTE THE PRICE! NEVER BEFORE OFFERED! **6 $\frac{3}{4}$ d.** per yd.



250 yds. White Ground Pink TRELLIS GLAZED CHINTZ, as illustration, 31 in. wide, **6 $\frac{3}{4}$ d.** per yd.

3 pieces Pink Azalea GLAZED CHINTZ, 31 in. wide, **6 $\frac{3}{4}$ d.**, worth 2/-

3 pieces Mauve ditto, **6 $\frac{3}{4}$ d.**, worth 2/-

4 pieces Heather design GLAZED CHINTZ, **6 $\frac{3}{4}$ d.**, worth 1/9.

250 yds. 31-in. GLAZED CHINTZ, shadow design of roses and ribbons, at **6 $\frac{3}{4}$ d.** per yd.

Several pieces of 24-in. Block Printed OLD ENGLISH CHINTZES, clearing from 1/- per yd.

Numbers of remnants of GLAZED CHINTZES, from 3 to 12 yds., to be sold at low clearing prices



The "VALOIS" GLAZED CHINTZ or CRETONNE, as illustration, in pink, green, blue, and mauve colourings, **1/0 $\frac{1}{2}$** yd.

A large stock of PRINTED TISSUES, LINENS, and TAFFETAS, double width, to be cleared at reduced prices 4 pieces only Double-width CRETONNE, **1/11 $\frac{1}{2}$** per yd.

1 piece White Ground small Shadow Design CRETONNE, 50 in. wide, **7 $\frac{3}{4}$ d.** per yd.

3 pieces only Persian design 50-in. TAFFETA, red, green, or blue, **2/11** per yd.

1 piece Oriental design TAFFETA, 50 in. wide, **2/2** per yd.

1 piece "Foxglove" TAFFETA, 50 in. wide, **3/9** per yd., very heavy cloth

5 pieces CRETONNES, blue and green scroll design, **6 $\frac{3}{4}$ d.** yd.

300 yds. Festoon design CRETONNE, very heavy rep cloth, **1/6 $\frac{1}{2}$** per yd. to clear, usual price **1/11 $\frac{1}{2}$**

A large range of clearing designs in CRETONNE too numerous to mention, from **6 $\frac{3}{4}$ d.**, **8 $\frac{3}{4}$ d.**, **10 $\frac{3}{4}$ d.**, **1/0 $\frac{1}{2}$** , **1/3** to **2/6** per yd.

3 pieces 31-in. PRINTED LINEN, red, green, or blue, Italian design, to be cleared at **1/6 $\frac{1}{2}$** per yd.

2 pieces 31-in. PRINTED LINENS, Jouy colourings, old French designs, **1/11 $\frac{1}{2}$** per yd.

"FONTAINEBLEU" CRETONNE, 31 in., shadow design, **1/2 $\frac{1}{2}$** per yd.

1 piece Pink, 1 piece Green, 1 piece Blue TRELLIS CRETONNE, with rosebuds, reproduced from an old piece of English china, **1/0 $\frac{1}{2}$** per yd.

1 piece Indian stripe design CRETONNE, 31 in. wide, **1/1 $\frac{1}{2}$** yd.

John Barker & CO
LTD

CHINTZES

Kensington W

High-class China Dinner Services at Striking Sale Prices

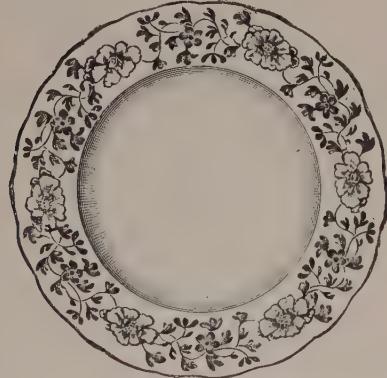


No. 8481

Brown border, Dresden sprays, gilt edge.

Sale prices

70-piece set	£4 4 0
100-piece set	£6 19 6



No. 8570

Early Victorian design, all beautifully hand painted.

Sale prices

54-piece set	£3 3 0
70-piece set	£4 7 6
100-piece set	£6 6 0

Dinner Services

WITH ROYAL BLUE BAND
BETWEEN 2 GOLD LINES

Sale prices

54-piece set	£1 9 6
70-piece set	£2 7 6

Dinner Services

suitable for cottage use, in
Blue or Green patterns

Sale price

54-piece set	£0 14 9
--------------	---------



Dinner Services

VARIOUS PATTERNS

From £0 18 9 to £12 12 0
Reduced during Sale



New high-class Dinner Services

are offered during the January
Sale at strikingly reduced
prices. Also every description
of China for household use

Dinner Services

for Kitchen. Plain White
or Coloured Bands. 54 pieces.
Sale price £0 16 9



Minton's dark blue Delft.

Sale prices

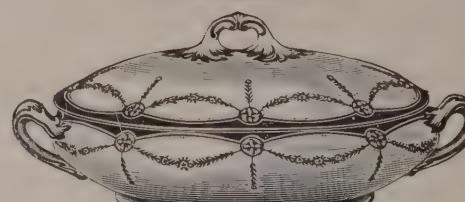
54-piece set	£1 12 6
70-piece set	£2 12 6
100-piece set	£3 15 0



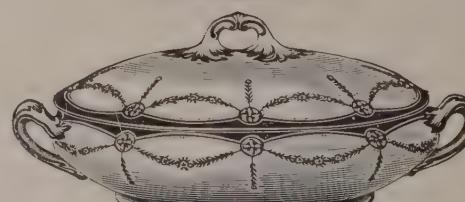
BEST FRENCH FIREPROOF

China Vessels

for Cooking Purposes stocked
in very Large Quantities



Separate Dishes can be supplied
in any of our regular
patterns of Dinner Services;
also Services in almost any
style of colouring can be
matched. We pay particular
care to all inquiries, and the
same have the attention of a
special postal staff. Crests
and monograms can be
engraved on all services supplied
by us. Particulars sent free



"ENA." In blue or green.

Sale prices

54-piece set	£0 18 9
70-piece set	£1 9 6
Gilt edge	£1 9 6 & £2 9 6

John Barker & CO
LTD

CHINA & GLASS

Kensington W

Tea and Breakfast Sets:

Sale Bargain Prices



No. 1520

Royal Blue band, gilt edged
Sale prices

Tea Service, 40 pieces .. 15/9
Breakfast Service, 29 pieces .. 15/9



"ENA."

In Blue, Heliotrope, Green, Red.
Sale prices
Tea Service, 40 pieces .. 12/9
Breakfast Service, 29 pieces .. 12/9



No. 2238

Hand-painted roses, Green border.
Sale prices
Tea Service, 40 pieces .. £1 5 6
Breakfast Service, 29 pieces £1 5 6



No. 1838

Light Green design and Green border.
Sale prices
Tea Service, 40 pieces .. 17/9
Breakfast Service, 29 pieces .. 17/9

THE best selection in London
of China Services for every-
day and special use :: :: ::
Departmental Catalogue free

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(45 ONLY)

CHOICE SHAPES & PATTERNS
At NEARLY HALF-PRICE

*Coalport, Minton,
Spode*

DERBY, WORCESTER AND ALL
BEST MAKES KEPT IN STOCK

Morning Sets on Trays
From 5/11

COFFEE CUPS & SAUCERS

Royal Blue Band, Gold Lines,
12/6 per dozen

*Best English White &
Gold Fluted China*

MARMALADE JAR	..	3/3
HOT-WATER JUG, white china, gold handle	..	from 3/-
CHEESE STAND, small size	..	3/11
"	large size	6/6
MUFFIN DISH, small size	..	2/11
"	large size	3/11
With gold handle	3/11 and 4/11	
SARDINE DISH, white	..	3/11
With gold handle	..	5/6
TOAST RACK, 3-bar	..	1/9½
"	5-bar	2/3
"	7-bar	3/6
LUNCHEON TRAYS	..	4/11
With solid gold handle	..	8/6
BOVRIL SET, white	..	4/3
With gold handle	..	5/11
BUTTER DISH, white	..	1/4½
With gold handle	..	2/3
SUGAR AND CREAM JUG, white, for one person	..	1/2½
With gold handle	..	1/8½
HONEY-POT FAST STAND, white china, 2/-; gold handle	..	2/9
HOT-MILK JUG, china cover, ½ pint china, 1/9½; gold handle	..	3/-
1 "	2/2;	4/6
2 "	3/3;	6/3

*A choice, well-selected Stock of
ORNAMENTAL CHINA
at Cheap Prices*



No. 2382

Pink roses.

Sale prices
Tea Service, 40 pieces .. 14/9
Breakfast Service, 29 pieces .. 14/9



No. 2196

Blue border, coloured festoon.

Sale prices
Tea Service, 40 pieces .. £1 5 6
Breakfast Service, 29 pieces £1 5 6



"WELBECK."

Green, Red, Blue.

Sale prices
Tea Service, 40 pieces .. £0 12 9
Breakfast Service, 29 pieces £0 12 9



"RAJAH."

Green, Red, Blue.

Sale prices
Tea Service, 40 pieces .. 12/9
Breakfast Service, 29 pieces .. 12/9

Services of Table Glass at Prices to effect a Speedy Sale

A large stock of beautifully ornamented Table Glass to select from, each service comprising 69 pieces as follows:

12 Port Glasses.

12 Claret Glasses.

12 Tumblers.

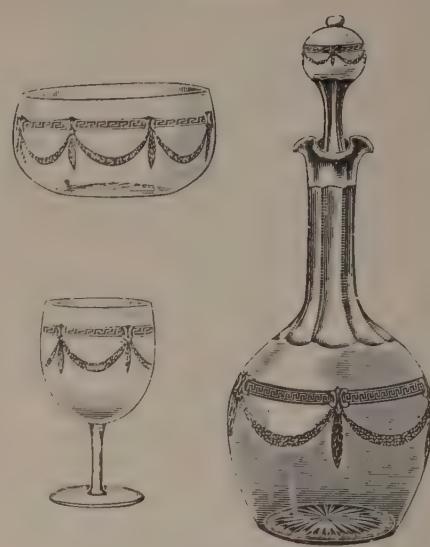
2 Decanters.

12 Sherry Glasses.

12 Champagne Glasses.

6 Liqueur Glasses.

1 Claret Jug.



The "EMPIRE" SUITE.

Sale prices

£3 5 0

69 pieces

Finger Basins per doz. £0 18 6



The "MAYFAIR" SUITE.

Sale prices

£4 16 0

69 pieces

Finger Basins



per doz. £1 1 6



The "WATERFORD" SUITE.

69 pieces

Finger Basins

Sale prices

£4 16 0

Art Pottery
Pots and Pedestals, Oriental China, Benares Trays, Japanese Trays, Damascus Stools, etc.,
ALL REDUCED

Doulton Art Pottery

Vases, Ewers, Fancy Pots, Jugs, at Special Prices

A SPECIAL STOCK OF FANCY GLASS DISHES AND BOWLS AT HALF THE USUAL PRICES

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Orders for shipment abroad are specially attended to, our facilities for executing large orders being exceptional. Schools and Institutions are served on special terms.

DEPARTMENTAL CATALOGUE SENT FREE ON APPLICATION



The "WATERFORD" SUITE.
69 pieces £12 0 0
Finger Basins per doz. £3 6 0

A Visit to the China and Glass Department will be well repaid as at ordinary times prices are noticeably below the usual, and during this sale the stock has been marked down to attract buyers who are seeking high-class china and glass-ware of acknowledged values at bargain prices

FANCY CHINA AND GLASS AND MANY TERRA COTTA AND CHINA FIGURES, STATUARY, AND ORNAMENTS, TOGETHER WITH ACCEPTABLE RICH SERVICES AT CLEARANCE PRICES

PLAIN GLASS SUITE ..	£1 10 0
ENGRAVED STARS SUITE ..	£2 12 6
RICH CUT DIAMOND SUITE ..	£3 19 6
INDENTED BOWL SUITE ..	£3 5 0
"KEY" PATTERN SUITE ..	£3 3 0
CIRCLE SUITE ..	£3 0 0
"WATERFORD" RICHLY-CUT SUITE ..	£12 12 0
CUT TUMBLERS ..	Per doz. £0 10 9
PLAIN TUMBLERS ..	£0 3 11
CIRCLE TUMBLERS ..	£0 2 4
PLAIN THIN TUMBLERS, half-pint 2/11, 3/11 and	£0 4 11
CHEAP CUT TUMBLERS, five to quart ..	£0 2 4
PLAIN ROUND FINGER BASINS ..	£0 4 11
PLAIN WINEGLASSES from	£0 2 11

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Kensington W

Charming Toilet Services marked at Clearance Prices

ONE of the largest and most varied collections of Toilet Ware in London, chosen with discrimination and to meet every likely demand from customers and embracing the very Newest Designs and Productions



No. 9799

		<i>Sale prices</i>
Mason's Ironstone China, floral pattern, Matt Blue and Pink, Dark Blue handle	Set £0 19 6
Toilet Pail	£0 10 9
Sponge Bowl	£0 4 6

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CONTRACTS FOR
SCHOOLS, CLUBS,
ETC., UNDERTAKEN
AT SPECIAL PRICES**



No. 7420

		<i>Sale prices</i>
Mason's Ironstone China, Blue "Dragon" Pattern		Set £0 8 11
Green "Dragon" Pattern	Set £0 15 9
Toilet Pail, Blue	£0 5 11
Sponge Bowl, Blue	£0 2 6
Sponge Bowl, Green	£0 3 11
Toilet Pail, Green	£0 9 11



No. 8519

		<i>Sale prices</i>
Mason's Ironstone China, "Willow" pattern, in Matt Blue	Set £0 8 11
Toilet Pail	£0 5 11
Sponge Bowl	£0 2 6



No. 744

Watteau Pattern, in Matt Blue	£0 8 11
Watteau Pattern, beautifully coloured	£0 18 6
Toilet Pail	£0 10 9
Sponge Bowl	£0 4 6

John Barker & CO LTD

CHINA & GLASS

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Dainty Lamp Shades: Large variety:

Sale Prices



18 in. CHIFFON HANDKERCHIEF, over silk, with gold or silver fringe **18/9**



SILK HANDKERCHIEF, with chintz 18 in. **25/6** 21 in. **32/6**

ANTIQUE BRASS CURBS,
4 feet 6 inches, complete
Sale Prices, from **39/6**



Best SILK Fancy CHINTZ CORNERS, 18 in. **29/6** 21 in. **32/6**

Household Requisites

of every description will be specially reduced in price during the sale
CURBS AND FENDERS, STOVES,
FIRE-IRONS AND BRASSES,
COAL AND LOG BOXES,
LAMPS AND IRONMONGERY

CUTLERY

SHEFFIELD TABLE CUTLERY

	Pez doz.
Ivory Table KNIVES ..	45/9
Dessert ..	38/6
Imitation Ivory Table KNIVES ..	14/6
" Dessert ..	12/6

LAMPS

TABLE LAMPS, with best Duplex Burner, Globe, and Chimney. Sale Price, from **13/-**
READING LAMPS, with white glass Shade, 30 Candle Power Burners .. **5/11**

FENDERS

BRASS CURB SUITES, handsome design. Sale Price, from **£4**

A SPECIAL STOCK OF Curb Suites and Fittings in polished brass, brass and copper, bright iron, oxidised copper, brass and oxidised silver, will be offered at greatly reduced prices to clear. Also a large stock of Fire-irons and Brasses, Fire-guards, and Screens, of the best quality at special prices. Particulars sent on receipt of instructions giving full particulars

Fender Suites, Fire-irons, Stoves, Grates, and Brass-work re-polished and relacquered. Estimates submitted for all kinds of repairs free



Best SILK HANDKERCHIEF, with chintz border, 18 in. **25/6** 21 in. **35/-**

THE illustrations on this page are simply several out of many hundreds of Lamp Shades on view—the variety is extraordinary, and the general clearance prices governing the sale throughout the house are most noticeable in respect of these beautiful shades

John Barker & CO LTD

IRONMONGERY

Kensington W

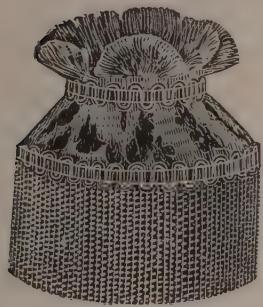
Pretty Candle Shades: Japanese Shades: Parisian Shades



CANDLE SHADE in crinkled parchment, shaded red, very artistic, price 5d.



CANDLE SHADE, linen chintz design, price 7½d.



CANDLE SHADE in crinkled parchment, with bead fringe, very artistic, price 1/0½



CANDLE SHADE, linen chintz design; colours: pink, green, or white, price 6½d.



JAPANESE SHADES, imported direct from Japan, various designs and colours.

9 in.	10 in.	11 in.	12 in.	13 in.
2/II	3/6	3/II	4/6	4/II
14 in.	15 in.	16 in.		
5/6	5/II	6/6		

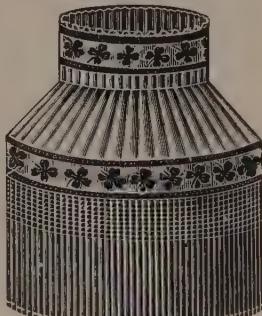
Candle Shade to match above Lamp Shade, 8½d., 10½d., 1/0½

LAMP SHADES

Silk covered beaded net, trimmed chiffon, with gold or silver bead fringe.

18 in., 25/6 21 in., 29/6

Best silk, with fine lace appliquéd and fringe, 21 in. 35/-



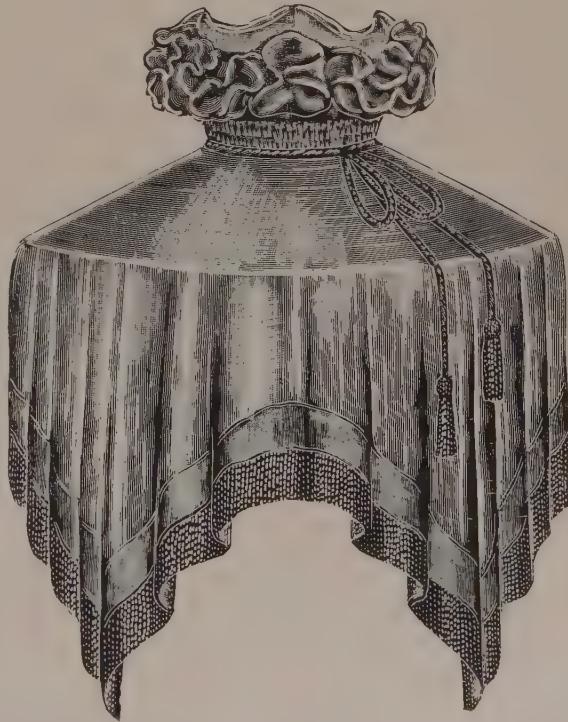
CANDLE SHADE, in fluted silk linen, silk border, with bead fringe, in green or pink, price 1/9½

EMPIRE LAMP SHADE,	10 in.	12 in.	14 in.
3/9	4/II	6/9	
18 in.	22 in.		
9/9	12/II		

Empire Shades,
Hand Painted,
Choice Designs



EMPIRE CANDLE SHADE, hand-painted, price 8½d.



BRIGHT FLORENTINE SILK, gold or silver fringe.
18 in., 18/9 21 in., 23/9

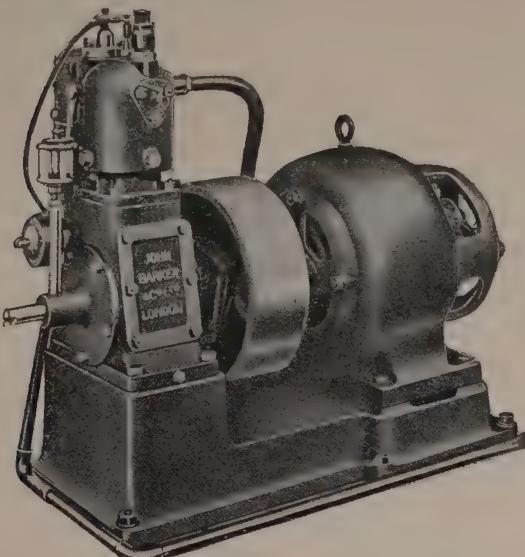
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AT NOMINAL COST
70% below older methods**



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WITH PIPING £75 SWITCHBOARD AND
AND TANKS ACCUMULATOR £97

ELECTRICITY CHEAPER THAN GAS

JOHN BARKER & CO., LTD., undertake the complete equipment of ELECTRIC LIGHT AND POWER INSTALLATIONS by the most approved methods and practice, and have exceptional facilities for economically carrying out the necessary work connected with the fitting up of plant. Reports, Specifications, and Estimates submitted free of charge. All work holds a twelve months' guarantee, and is carried out with strict regard to Fire Office or Supply Company's rules.

THE SHOWROOMS RESERVED for ELECTRIC FITTINGS ADJOIN THE DEPARTMENT for MOTOR ACCESSORIES & "BARKER TYRES"

Fittings of every Period—Elizabethan, Georgian, Victorian, and Sheraton—adapted to electric lighting are always on exhibition. Strictly commercial prices govern this department

TABLE LAMP, complete with Silk Shade, polished brass 15/6. Antique copper 16/6. Oxidized silver 17/6

TABLE LAMP, complete with Silk Shade, gilt finish 22/6. Oxidized silver 25/-

TWO-LIGHT cast and chased BRASS BRACKET, fitted with Wedgwood corners 45/-

TWO-LIGHT Gilt finish BRACKET 16/6. Oxidized silver 19/6

Messrs. John Barker & CO LTD

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**Specialise in
The Valuation of
Objets d'Art**

and have in recent years been privileged to carry out most important valuations for prominent people in this direction for Fire Insurance, and for other purposes

A Valuation of your effects is an indispensable corollary to your Insurance Policy, as without such evidence it would be extremely difficult, if not altogether impossible, to arrive at damage by water or other accident, or theft

PERMANENT STAFF OF EXPERT ADVISERS AT THE SERVICE OF CUSTOMERS

Removals

Exceptional facilities are offered for Removals. Experienced estimators are sent to all parts to advise and offer suggestions, the actual packing, unpacking, and re-fixing being done only by competent workmen acting under direct supervision. Estimates free; these include the taking down of all bedsteads, glasses, wardrobes, bookcases, etc., packing all china, glass, ornaments, wines, books, etc., supplying all necessary materials for carrying out the work in an efficient manner, conveying from house to house, including unpacking and re-fixing

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The new warehouse, which adjoins Kensington High Street Railway Station, and is close to the main building of JOHN BARKER & Co., has been specially built for its purpose. It has been arranged on the most modern scientific principle, and clients may have their own lock-up chambers if they prefer it. Enquiries cordially invited

Cold Storage

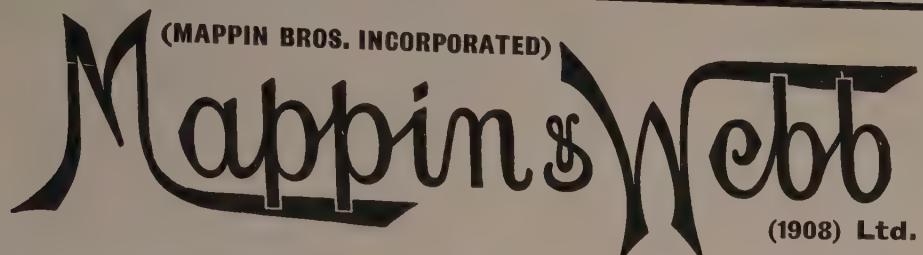
For Furs and all household Fabrics cold storage is pre-eminently the surest method to avoid loss by moth and deterioration. The cold storage chambers are perfectly equipped in every detail, and are the most efficient and up-to-date of their kind. The refrigerating machinery is of the very newest pattern

John Barker & CO LTD

HOUSE FURNISHERS

Kensington W

The Connoisseur



Presentation Silver Plate



A fine set of Challenge Cups
in Sterling Silver, richly gilt,
in Elizabethan style.

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Addresses:*

{ 158 to 162, OXFORD STREET, W.
2, QUEEN VICTORIA STREET (City) (Opposite the Mansion House).
220, REGENT STREET, W.

PARIS.—*New Showrooms* : 1, Rue de la Paix.
Also at 23, Boulevard des Capucines.

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OLD DERBY BISQUE, IN SUPERB CONDITION.

The Illustrated Book of the Exhibition of Old English Porcelain, containing 32 plates, Royal Quarto, is now 10/6 nett.
SPECIALITY.—Choicest examples of Old English Porcelain and Pottery. Collections valued, arranged, or purchased.

R. M. WOOD
& CO.,

217, North St.,
Charing Cross,
GLASGOW.

Chippendale, Sheraton,
Adams, & Fine Old Oak
Pieces. Sheffield Plate.
Old Brass. Old English
Glass. &c. Chelsea and
Worcester China, &c.



OLD NEEDLEWORK SAMPLES & WORKED PICTURES



All in original frames.

Suitable for presents.
Prices from 15/6 to £5
each.

□ □ □

Also small collection
BAXTER PRINTS,
OLD GLASS, CHINA, and
FURNITURE.

E. H. LAURENCE, York House, BUCKINGHAM.

January, 1910.—No. ci.

THE CONNOISSEUR REGISTER

Continued from Page IV.

Silver Porringer, 1713, 3½ ozs. Painting, Lady, by John Hoppner. £30. [No. R3,726]

Wanted.—Desirable pieces of old Copper and Pink Lustre. Photographs required. [No. R3,727]

For Sale.—Antique Silver Ship (Nef.) Height 16 in. Particulars and Photo. [No. R3,728]

Leech's Engravings.—Eight Hunting Subjects, in excellent condition, framed and glazed. Believed to be artist proofs. Price £30. [No. R3,729]

WANTED.—A few Fine Old English Engravings, and pieces of Chippendale and Oak Furniture in original condition. Very high prices given for fine examples. Write particulars J. M. C. WILLING'S ADVERTISING OFFICES, 73, KNIGHTSBRIDGE, LONDON, S.W.

Swansea and Nantgarw China wanted, also Cambrian Ware and Dillwyn's Etruscan Ware, marked pieces. ALEX. DUNCAN, Glenholme, Penarth.

WANTED A large quantity of
OLD FURNITURE, PICTURES,
SILVER and CHINA.

• • • Good Prices Given for Genuine Pieces.

Send particulars and photos. (which will be returned if no purchase is made), where possible, to Box 1,032, c/o The Connoisseur Magazine, 95, Temple Chambers, E.C.

Trophies, Weapons, CURIOS. Guaranteed pieces only. OLDMAN, 77, Brixton Hill, London, S.W.

KLUYSKENS & Co.
374/378, Old Street, London, E.C.
INLAID DUTCH FURNITURE.
ANTIQUE FURNITURE DEALERS

The Connoisseur

SEASON, 1910.

LOAN EXHIBITION OF PAINTINGS

BY

JOSEPH WRIGHT, A.R.A.

(commonly called)

WRIGHT of DERBY.

We propose holding a Loan Exhibition in our Galleries, during the months of April and May next, of paintings by WRIGHT of DERBY, in which we invite the co-operation of owners of his works throughout the Country.

We have been promised assistance by several Derbyshire families who possess examples of his works, and trust many of the contributors to the WRIGHT EXHIBITION at the Derby Art Gallery, organised in 1883 by the late Mr. William Bemrose, F.S.A., will allow their pictures to be shown in the Metropolis.

The fame of WRIGHT of DERBY as a painter has never in our opinion been awarded that merit which was his just due, and now at a time when the 18th Century painters are being regarded by International Art Amateurs at something like their proper value, we are desirous of bringing together such a collection of his works as will prove him to have been one of the giants of his day and generation.

If you have any of his paintings and are willing to loan them, we shall be pleased to call and see you in respect thereto.

We will undertake to pay the carriage both ways, and fully insure against all risks from the time the selected pictures leave your walls until their return.

Needless to say the Exhibition cannot fail to add to his reputation, as well as to the monetary value of his works held by private owners.

Soliciting your hearty co-operation.

HENRY GRAVES & CO.,

1st January, 1910.

6, Pall Mall, S.W.

XIX.

"THE CONNOISSEUR" PHOTOGRAPHIC COMPETITION.

CLASS A.—Photograph of a Piece of 18th Century English Furniture.

1st PRIZE.—A Piece of Furniture to the value of £10, which may be purchased from any firm advertising in the pages of THE CONNOISSEUR.

2nd PRIZE.—An Art Book or Print to the value of £3 3 0

3rd PRIZE.— " " " " £1 1 0

CLASS B.—Photograph of a Piece of Worcester or Derby Porcelain, or a Piece of Wedgwood Ware.

1st PRIZE.—A Worcester, Derby or Wedgwood Tea Service of the value of £10.

2nd PRIZE.—A Piece of Wedgwood Ware value £2 2 0

3rd PRIZE.— " " " " £1 1 0

CLASS C.—Photograph of an 18th Century English Silver Object.

1st PRIZE.—18th Century Silver Plate to the value of £10 0 0

2nd PRIZE.— " " " " £2 2 0

3rd PRIZE.— " " " " £1 1 0

All Photographs to be received at the London Office of "The Connoisseur" by March 31st, 1910.

Rules of The Connoisseur Photographic Competition.

- 1.—All purchasers of THE CONNOISSEUR are eligible to compete.
- 2.—Objects photographed must be genuine authenticated examples, and proof of genuineness must be produced if required. Choice of example and quality of photograph will be the features considered by the judges.
- 3.—Photographs submitted for competition must be legibly signed with pseudonym only, and must be accompanied by the Coupon given below, duly filled in and signed. Such coupon must be enclosed in a sealed envelope, on the outside of which is written only the pseudonym of the competitor. This envelope will not be opened until after the awards have been made.
- 4.—The Proprietors of THE CONNOISSEUR reserve to themselves the right of withholding all or any of the prizes if the rules of the Competition have not been complied with, or if in the opinion of the judges the photographs are of insufficient merit. They also reserve to themselves the right to reproduce in THE CONNOISSEUR, or any Extra Number of it, at such a time as they think fit, any of the photographs submitted for a fee of 2/6 for each photograph. Subject to this, the copyright in such photographs belongs to the competitors sending them, and they are free to dispose of them as they like.
- 5.—All photographs, including those to which prizes have been awarded (unless otherwise stated), will be returned to competitors at their own risk as soon as possible after publication of the awards, provided sufficient stamps are sent in the envelope containing the coupon to cover postage or carriage and packing—the minimum in all cases being sixpence. Competitors resident abroad should send Postage Coupons, but stamps will be accepted.
- 6.—All photographs must be claimed within one month after the publication of the awards (except those sent from remote countries, for which a period of four months will be allowed), failing which they may be disposed of as the Proprietors of THE CONNOISSEUR think fit. They will under no circumstances hold themselves responsible for the loss or damage of any photographs, in whatever way such loss or damage may arise.
- 7.—All photographs must be sent in packed flat.
- 8.—Photographs and correspondence thereon to be addressed The Connoisseur, 95, Temple Chambers, Temple Avenue, London, E.C., and marked "Prize Competitions," with the number of the Competition on the outside of the package or letter referring to it.
- 9.—An infringement of any of the above Rules will disqualify a Competitor, and the decision of the Editor shall be final on all questions arising thereunder.

COMPETITION COUPON.

JANUARY 1st, 1910.

To be cut off and forwarded in accordance with Rule 3.

No. OF PHOTOGRAPHS }
SENT }

STAMPS ENCLOSED

Competitors may send in more than one photograph, but the number sent should be noted on this Coupon.

Please write distinctly.

Pseudonym.....

Full Name }
and Address {
.....

The Connoisseur

Old World Furniture

YULE TIDE, 1785



CHRISTMAS, 1909

The above group represents the style of goods we have now in stock

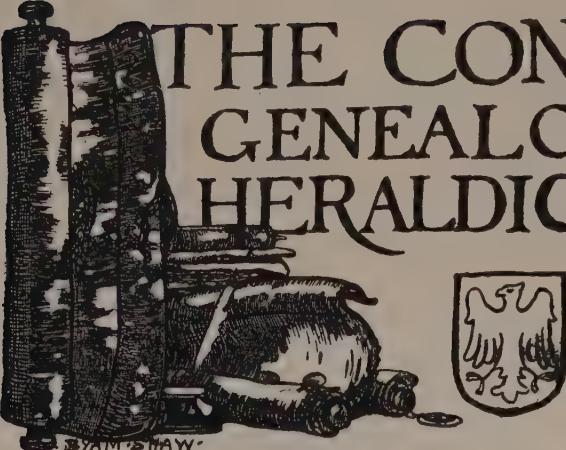
Our Annual Sale will commence ~~on~~ early in JANUARY

Sale Catalogue, fully illustrated, containing full particulars, sent post free on application

The Galleries contain examples of English Furniture, China, &c., of the XVIIIth and XIXth Centuries, and all interested in Old World Furniture are cordially invited

STORY & TRIGGS
152 to 156, Queen Victoria Street, London, E.C.

(Close to Blackfriars Bridge and Ludgate Circus)



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

EADERS of The Connoisseur Magazine who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

TEVERTON.—William Devenport, of Bramhall, esq., and William, his son and heir, sold their lands in Teverton, Cheshire, to Sir Richard Wilbraham, of Woodhey, anno 22 James I. The estate then passed in marriage with Grace, daughter and co-heiress of Sir Thomas Wilbraham, Baronet, to Lionel, Earl of Dysart, from whom the lands have descended to Lord Tollemache.

GODFREY.—Cornelius Godfrey was son of Cornelius Godfrey, as these extracts from an inquisition prove. Inquisition taken at the Guildhall, London, 26 February, 1597. The jury say that

Cornelius Godfrey at the time of his death was seized of all that corner house, inn, or brewhouse called le George, situate in the parish of S. Botolph, without Aldersgate, London, and other messuages in the said parish in the tenure of William Kenyon, John Shawcrosse, and John Barnesley.

The said messuage and all other the premises are held in free burgage of the City of London, and are worth per ann. clear £7. Cornelius Godfrey died 2 November, 1593; Cornelius Godfrey is his son and heir, and is now aged 30 years and more.

MONTTEATH.—The death of Lieut. Colin Monteath is thus recorded in *The Gentleman's Magazine* for August, 1789. At Chunar, in Bengal, Lieut. Colin Monteath, in the service of the East India Company, and son of the late Walter Monteath, esquire, of Kepp.

BROWNE.—Nathaniel Browne, who was sent over to New England under the charge of the Reverend Thomas Hooker about 1633-4, married in New England, and had ten sons. He came from the Brownes, of Snelston, Derbyshire, his father being Percy Browne, and his grandfather, Sir William Browne, born in 1558 at Snelston, served for several years in the Low Countries, and died there in 1610. Nathaniel Browne's brother Robert went to the Providence Island, West Indies; was ordained a minister and appointed to a church in Somers Island in 1655, and died there in 1660.

ABBOTT.—Josiah Abbott is stated in the will of his father John Abbott of St. Saviour's, Southwark, Surrey, gentleman, proved 13 July, 1693, to be resident at Boston in New England.

RHODES.—The descent of Cecil Rhodes, whose family came from Disley, in Cheshire, is given at length in the Pedigree Register for 1909. It is interesting as showing the migration of a yeoman family to the vicinity of London, where, in the Dalston and Haggerston district, the judicious purchase of agricultural land, afterwards developed for building purposes, laid the future foundations of his family fortunes.

ROGERS.—Can anyone give information regarding the descendants of the Proto Martyr John Rogers since the discoveries and publication of the *Life of John Rogers*, by J. L. Chester? Also, who were the parents of Thomas Rogers, who emigrated to New England in the *Mayflower* in 1620?

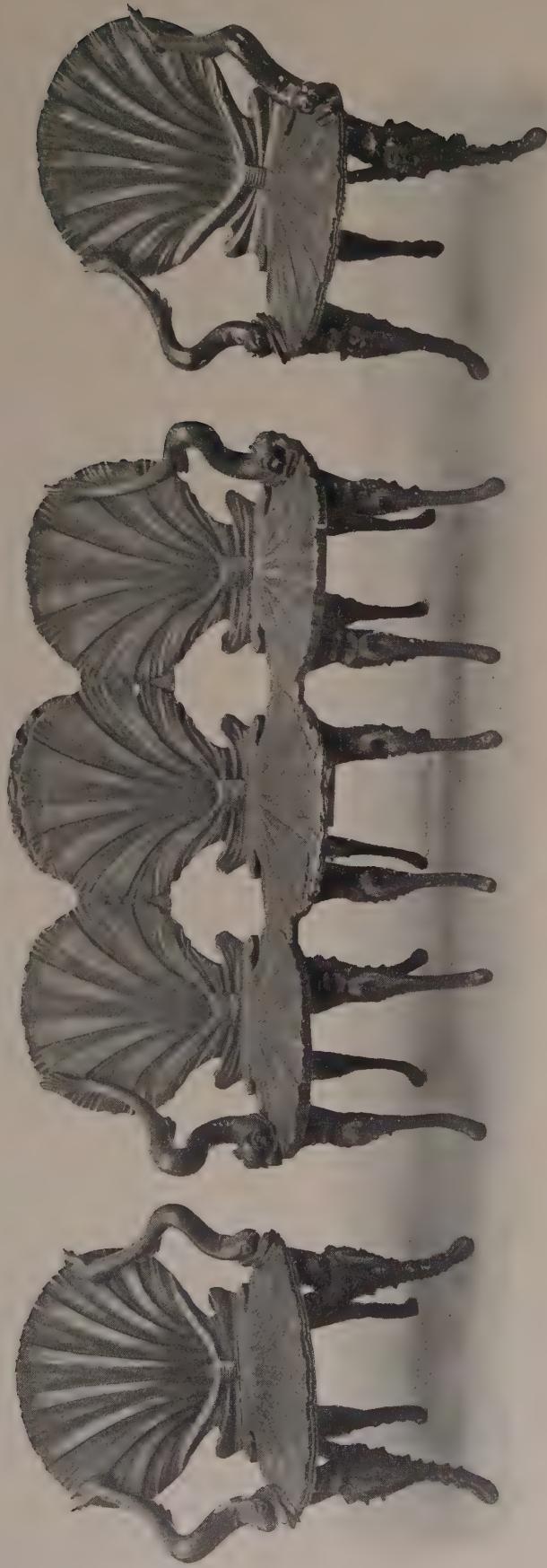
FARRINGTON.—Edmond Farrington, of Olney, Bucks, sailed in the *Hopewell* of London for New England in 1635.

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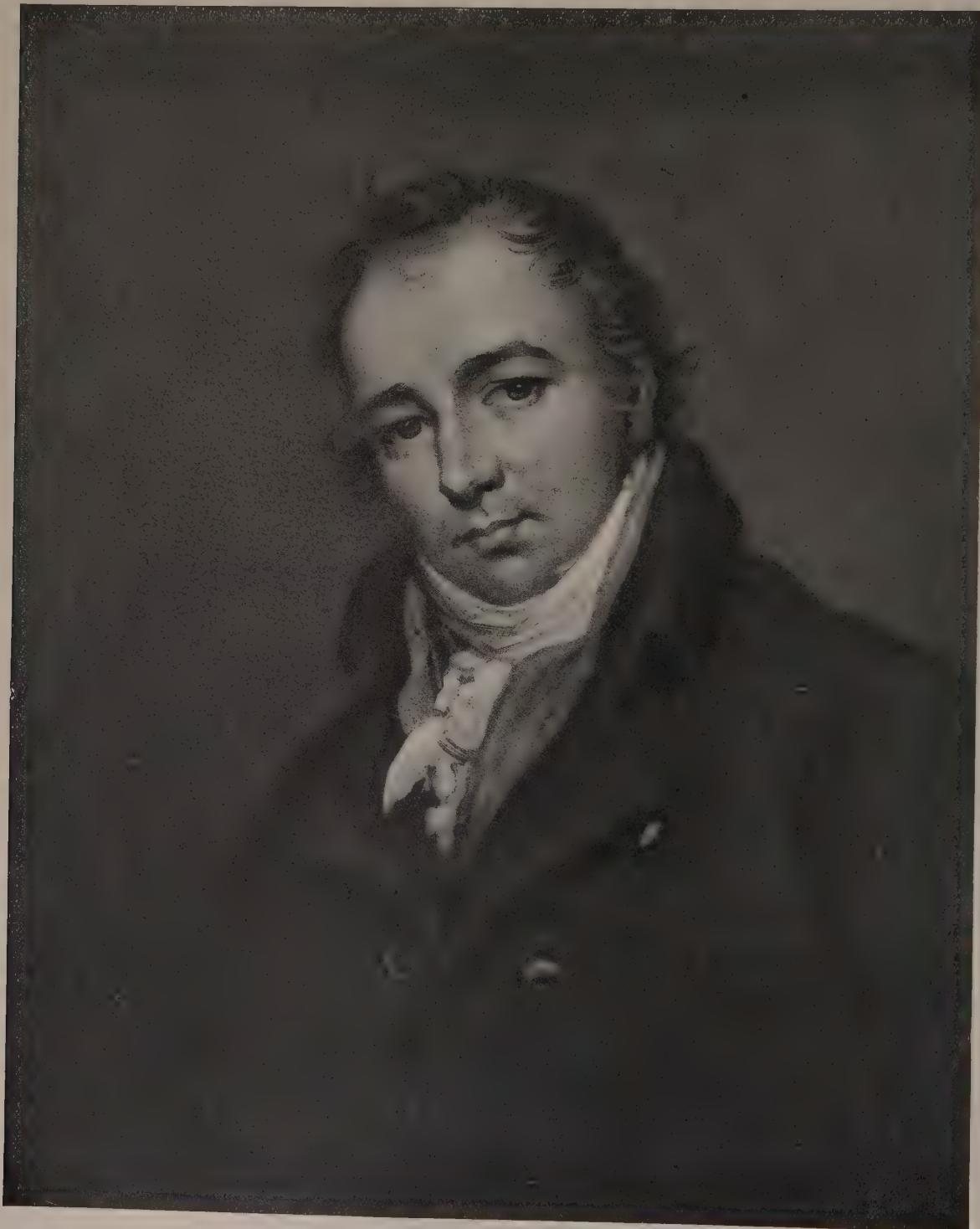
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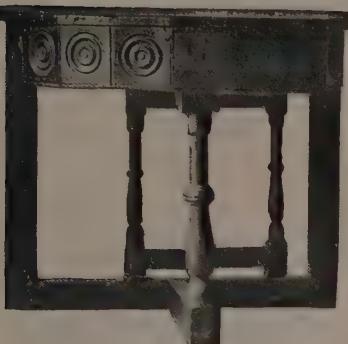
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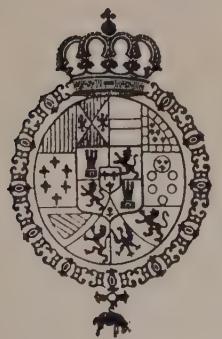
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**A Surrey Manor House Part II.
Written and Illustrated by Leonard Willoughby**

THE charm of Sutton Place is so illusive, and the features which contribute to its art effect so many and various, that it is not easy to lay one's finger on this or that trait, and say "it is here" or "it is there." The terra-cotta work of the windows; the decorations of piers and architraves; the mellow old brick-work, with its diaper of darker bricks just discernible; and then the beautiful rooms themselves—the hall and long gallery, the drawing-room, dining-room, and panelled hall, with their tapestries, armour, hearth-places, and "magic casements"—all this is

but heightened in its effect by the stern extensions and selections displayed in the choice of the furniture, the wealth of *objets d'art*, the bric-à-brac, Spanish glass, pictures, cassone and old needlework; and over all the sense of old romance, as one roams through these rooms, of the spirits of Henry, Elizabeth, Sir Richard Weston, which the modern comforts cannot quite banish from their ancient haunts.

But the ghost whose feet must most frequently roam the floors of Sutton by the glimpses of the moon is that of Sir Richard's son, Francis Weston, who was so



THE GUILDFORD TO LONDON COACH

BY FRANCIS SARTORIUS, 1775

The Connoisseur

tragically dragged down in the tragedy of Anne Boleyn. Born in 1511, Francis was brought as a page to Court at the age of fifteen, and at once seems to have become a favourite of Henry's—at least, was Henry's constant opponent at tennis, Henry's great game. Large sums of money were played for, too ; and in *The Privy Purse Expenses* of Henry, edited by Sir Harris Nicolas (1527), there occur several entries of sums paid to young Weston, such as : " Hose for Weston, 15s. ; £6 at tennis ; 20s. reward at Easter ; reward for keeping a young hound (no doubt at Sutton

appointed a Gentleman of the Privy Chamber, having, as such, to serve a six-weeks' pageship with Sir N. Carew, Sir John Russell, Browne, Page, Bryan, and Knevitt, all in Henry's inner *coterie*. Well, on January 25th, 1533, Henry married Anne privately, to appear publicly with her as his consort in the April following, and on June 1st came the Coronation, Anne passing in state from the Tower to Westminster. Francis Weston, who was present, was then created a Knight of the Bath at the age of twenty-two. When only nineteen he had married Ann, daughter and



THE LONG GALLERY, LOOKING NORTH THE CHEST IN THE CENTRE CAME FROM
CHARLES DICKENS'S COLLECTION AT GAD'S HILL

Place), 15s." Again (in 1532) : "The King lost at Pope Julius game to my Lady Marques, Master Bryan and Master Weston, £9 6s. 8d." Again (at Greenwich), the same game and players, £18 12s. 4d., the "Lady Marques" being Anne Boleyn, created Marchioness of Pembroke in 1532. There are also entries of loans from Henry to Weston, one of "£20"—say, in modern money, £240. Another form of gambling which amused the too bluff King Hal was "throwing the dice"; and here again we find "£46" (say £550) paid to Weston, "for that he wonne of the King at Dyce at Longley C.C. (200) coronas (crowns)"; and soon after, "£6 3s. wonne of the King at Imperiall." It may be dangerous to win so much from one so "bluff"; but thus, at any rate, was gained that great intimacy with the king and Anne which brought the youth's life to its untimely end. In 1532, when Francis came of age, he, like his father before him, was

heiress of Sir Christopher Pickering, thus becoming possessed of considerable property; but Sir Francis, as he henceforth was, appears to have continued his tennis-playing and gambling till the year 1536, he at that time being the father of a son born the year before, who afterwards became Sir Henry Weston, and owner of Sutton Place.

As regards the share of Sir Francis in the infidelities of Anne Boleyn, here is the story as told by Mr. Frederick Harrison in his *Annals of an Old Manor House* : "It was in April, 1536, that the first steps were taken towards the execution of Anne Boleyn. On the 24th the King signed a secret Commission authorising certain persons named, and nine judges, to enquire into every kind of treason, and to try the offenders. . . . The Commission met avowedly to find evidence which might convict Anne of her guilt." This was not difficult to find. Mr. Paul



QUEEN MARY, AFTER ANTONIO MORE
ON PANEL, 70 IN. BY 45 IN.



DOROTHY ARUNDELL, WIFE OF SIR HENRY WESTON, 1575
BY FEDERIGO ZUCCHERO 71 IN. BY 40 IN.

Friedmann, in his *Anne Boleyn*, says : "Her courtiers soon found out that the surest road to her favour was either to tell her that other men were in love with her, or to pretend that they were in love with her themselves. She was extremely coarse, and lived at a most dissolute court, so that the flattery she asked for was offered in no very modest terms."

By the 30th of April one Mark Smeaton, a lute-player and Groom of the Chamber, confessed (doubtless under torture) to criminal acts. On May 1st

he loved someone in her house more than either his wife or Madge. Anne asked who was that, and Weston replied that it was herself. She professed to be very angry, it is said, slapped his face, rebuked him for his impudence, and told him to go home to his wife. Weston continued his flirtation, and said that Noreys, like himself, came to her chamber more for her sake than that of Madge." And all the half-crazy blurttings of the imprisoned Queen were duly repeated to Lady Kingston and



FLEMISH TAPESTRY IN LONG GALLERY, WITH BIBLICAL SCENE, JOSEPH AND POTIPHAR

Noreys was arrested, and the following day Anne, with her brother Lord Rochford, was taken to the Tower to be committed to the custody of Sir William Kingston, an old friend of Sir Richard Weston. At once Anne began to prattle hysterically to her attendants—and her every word was repeated to Kingston—prattle about Noreys, prattle about Francis Weston. Mr. Harrison says : "Noreys was engaged to Margaret Shelton, Anne's cousin, and one of her attendants. The Queen thought that Francis Weston was making love to the girl, neglecting his young wife, who remained away from the Court. She had upbraided him, she said, with making love to Margaret, and for not loving his wife. The young man, perhaps knowing her appetite for flattery, had answered that

to Sir William, who in turn reported to Henry's Cromwell.

Hence the arrest of Sir Francis Weston. He was confined in the Tower, and on May 12th all the suspects were on their trial, the Duke of Norfolk presiding. Smeaton alone pleaded guilty to a grand jury composed of twelve knights, all officials under the Crown, so that a verdict of guilty was certain ; and though every attempt was made to save Sir Francis, even the French king, his namesake, interceding for him, the only effect was that the prisoners, instead of being hanged, disembowelled and quartered, were beheaded. The distracted mother and young wife of Sir Francis offered to give up their all—lands, manorial rights, moneys, says Mr. Hepworth Dixon

A Surrey Manor House

in his *Two Queens*—if the King would spare his life. It was all in vain.

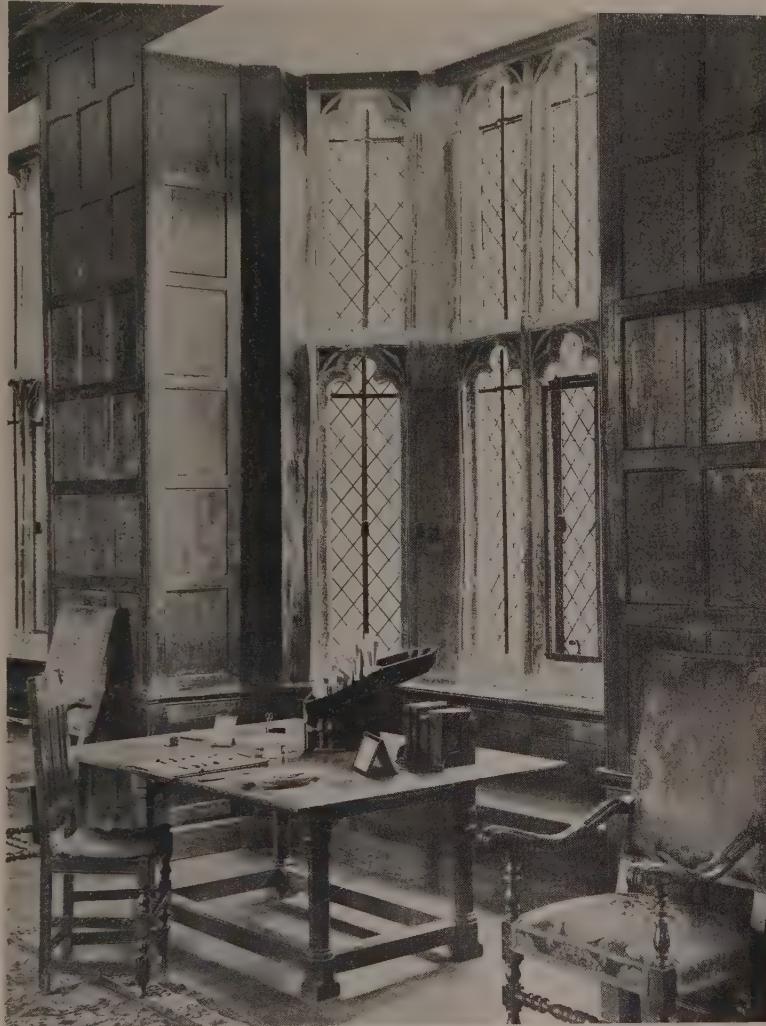
Weston, for his part, died bravely, leaving behind him this touching letter :—"Father and mother and wyfe, I shall humbly desyre you for the salvacyon of my sowle to dyschardge me of this byll, and to forgyve me of all the offences that I have done to you. And in especyall to my wyfe, whiche I desyre for the love of God to forgive me, and to pray for me, for beleve prayer will do me good. Goddys blessing have my chylderne and meyne. By me a great offender to God." Endorsed : "Detts to divers by S^r Francis Weston." His and Noreys' bodies were flung into a grave in St. Peter's Church-yard in the Tower. He was his parents' eldest child : their only son.

Mr. Harrison remarks : "She (the Queen) had undoubtedly caused the death of the poor lad by her frenzied talk, as she encouraged him to continue with her a coarse and unmeaning flirtation. There is not the slightest reason to assume any kind of criminality between them worse than gross folly and shameless indecorum. Anne was now a woman of thirty-four, who had lost her health, her looks, and spirit, already on the verge of disgrace and repudiation, and known to be surrounded by deadly enemies and unscrupulous rivals. The wild lad was merely a butterfly casually crushed between the fierce millstones of ambitious intrigue, and clearly he was a mere accidental object

of Cromwell's plot. The whole thing was as sudden as lightning. Sir Francis, a gay and popular courtier, was arrested suddenly on May 4th, and on the 17th he was a headless corpse."

His father, Sir Richard, bore the tragedy bravely ; and though the son had been thus attainted, and

his effects and estates confiscated, the father remained untouched in his offices ; nay, astonishing as it seems, within a few weeks of the execution of Francis, Henry was being entertained by the bereft parents at Sutton Place. The infant son of Sir Francis, Henry Weston, now became heir to Sutton, and succeeded to the estate on the death of his grandfather, Sir Richard, when but seven years of age. Bred to arms, he greatly distinguished himself in the French wars, making at the age of twenty-three a gallant



BAY IN LONG GALLERY, SHOWING TERRA-COTTA WORK AND OLD PANELLING

stand in the struggle that lost Calais for ever to England.

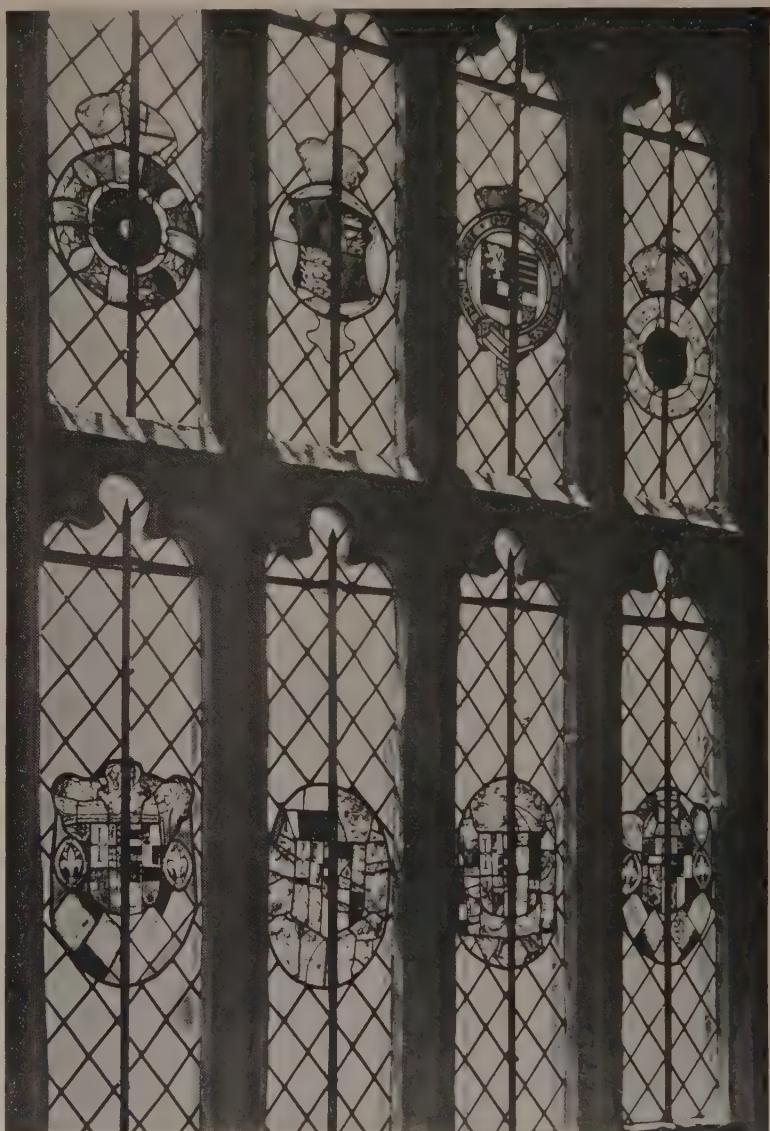
When Elizabeth ascended the throne this young hero was in great favour, and at the Coronation in 1559 was created a Knight of the Bath, having previously (in 1550) obtained "restitution in blood," and possession of all the estates, maternal and paternal. He married in 1559 Dorothy Arundell, daughter of Sir Thomas Arundell and Margaret Howard, sister of Henry VIII.'s fifth wife. She was the eldest daughter of Lord Edmund Howard, Marshal of the Horse at the battle of Flodden, and

was thus allied to royalty, and to the greatest families in the land. The portrait by Zucchero of this great lady hangs to-day in the great hall at Sutton (in which she entertained her cousin Queen Elizabeth), presenting her in the frill, ruff, and head-dress of the period, and in its Venetian laces and brocades, covered with jewels, and in her hand she holds a fan; the picture measuring 71 in. by 40 in. Moreover, Sir Henry, who entertained Elizabeth several times at Sutton Place, represented the County in Parliament, and was sheriff in 1569 and 1571. Mr. Harrison remarks: "At the second visit Sir Henry must have been a man of fifty-six, and Elizabeth was two years older — Mary Queen of Scots had been executed just three years, and the Armada had been destroyed just two years before."

But from this time forward the Westons of Sutton Place have little to do with princes, courts, and office, becoming, in their strict Catholicism, now that the Reformation was established, simple country gentlemen, looking after their estates. Sir Henry died in 1592, at the age of fifty-seven, to be succeeded by his son Richard, born in 1564, and knighted by James I. on his accession in 1603. He died, after

an uneventful life, in 1613, and was succeeded by his eldest son, Richard, twenty-two years old when he entered into possession of Sutton Place. In 1622 he too was knighted by James I. at Guildford.

Much of his life was spent in Flanders, where he studied agriculture and the system of canals, and in the year of the battle of Naseby published (anonymously) a book on agriculture, which was to produce something like a revolution in British farming, the introduction of clover (in 1645) being due to him, and later on that of turnips and their systematic culture. He died at the age of sixty-one, and Mr. Harrison says of him that "he left his estate greatly reduced and burdened to his children but he left to his country lessons in husbandry of priceless value, and the first-fruits of an



STAINED-GLASS WINDOWS IN UPPER SOUTH BAY IN THE GREAT HALL

I. Red rose crowned. Wreath bears monogram H.R., with crown and garter.
II. Royal Arms of England.
III. Arms of William Fitzalan, 13th Earl of Arundel.
IV. Red Rose, Crown, DIEU ET MON DROIT.
Below various arms of Copley, Luttrell,
Welles, St. Leger, St. Omer, Malmayns, Waterton, Hoo, Hall, Neville.

industrial revolution which, down to the age of steam locomotives, was the source of untold wealth and progress." It is not necessary to follow the history of the Westons far down beyond this date, since a good deal of the glamour that attaches to the family faded after the death of the famous agriculturist, Sir Richard; though it must be mentioned that his second son, John, married (in 1637) Mary, the heiress

A Surrey Manor House

of William Copley, of Gatton, near Reigate, which accounts for the arms and quarterings in the coats in the window-glasses of the great hall.

It is probable that the accession of wealth due to the seventeen-year-old bride, Mary Copley, enabled the owner of Sutton Place to do much for the house : at any rate, the panelling, which is such a feature of it, was added about this time, and a good deal of the hall glass was repaired and inserted. It was then, probably, that the eastern wing, which had been

injured by a fire which ravaged the north wing and gatehouse, ceased to be used as a residence, while the western wing was converted from offices into residential quarters ; and to the west again of this a quadrangle was built, in which the offices were then placed.

This John Weston's son, the last male heir, possessed Sutton Place from 1701 to 1730, marrying

Elizabeth, sister of Thomas Viscount Gage ; and he too repaired and restored the house, refitting the upper part of the scorched east wing, and forming it



PIECE OF TAPESTRY DEPICTING EIGHT OF THE PALMER FAMILY, *circa* 1620-1625
THE FIRST FIGURE IS SIR HENRY PALMER, WHO DIED 1555



VENETIAN BOXES OF IRON, WITH PAINTED ENAMEL PANELS IN LID

into the present long gallery. He left an only daughter, Melior Mary, the last survivor of the blood of the founder, who, dying in 1782, left the estate to John Webbe, a distant relative, on condition that he assumed the name and arms of Weston. This

and brick-work, the romance of the old panelling, the wonderful colours of the stained and painted glass-work. And though the furniture and collection of *ouvrages d'art*, which now fill the house, have been brought into it in recent years, nothing is out of place



CHARLES II. MIRROR, WITH SURROUND OF STUMP WORK IN PANELLED HALL

gentleman pulled down the ruinous gatehouse, and that part of the north side which adjoined the east and west wings, thus opening up the quadrangle on that side, which has ever since remained. On the whole, it is a matter for congratulation that the house, externally, stands much as it did in 1525 : in fact, few English houses that have stood for nearly 400 years can show so little change.

Some of the illustrations may give a hint of the beauty of the place and its decorations, though mere black and white cannot really convey true impressions of, for example, the mellowed tones of the terra-cotta

nor hurtful to the old-world tone. The panelled hall, now a charming apartment in old oak, with its Tudor hearth-place, its great bay, its suits of armour, was, till recent years, but a lamp-room. The dining-room to the north of this, its great windows overlooking the quadrangle, its walls covered with magnificent tapestries, is a room worthy of the house, yet at one time only formed part of the offices. In here, too, is one of those deep, old fireplaces, at its back a splendid specimen of Sussex iron-work, and above it a carved oak overmantel, very effective, and on three sides of the room excellent specimens of Jacobean carving

A Surrey Manor House



MONASTERY TABLE ON THE SIDES OF THE TOP ARE FOUR PIECES OF METAL
WITH ROUGH EDGES, AGAINST WHICH THE SOLDIERS RASPED THEIR SWORD
HILTS WHEN THEY DESIRED THE ATTENTION OF THOSE WAITING ON THEM



tables. Beyond this apartment is a snug study and library, its windows overlooking the wide, sweeping approach to the house, winding beneath lofty elms. In wandering back across the panelled hall—now the entrance hall—toward the great hall, which is in the centre or main building, one passes the drawing-room which, now so charming a chamber, was (though it is hard to conceive) the kitchen when Sir Richard built his house. To-day we find it a long, somewhat low room, with windows looking on to the spacious lawns and park beyond, adorned with tapestries, pictures, some very recherché Queen Anne furniture,

the western staircase, which is lighted by a large window containing the six coats of the Webbe-Weston family—modern glass placed there by Mr. F. H. Salvin in 1857. A door at the foot of this fine flight of stairs admits to the great hall at the western end—this measuring 51 ft. 6 in. in length, 25 ft. 6 in. in breadth, and nearly 31 ft. in height. The original entrance to the house was by a doorway—still existing—in the north wall, which doorway is at about a third of the distance from the west end of the hall, opposite to it being one leading to the garden on the south side. The ceiling is quite plain, without



PIECE OF STUMP WORK IN LONG GALLERY

CHARLES II. PERIOD

old Spanish⁶ glass, highly cut, glinting with gilt embellishments, a seventeenth-century cabinet, with a stand of bronze lacquer having large brass hinges and escutcheons, several pieces of Chippendale, with girandoles very highly carved, supported and surrounded by amorini, Louis XV. commodes having ormolu mounts, inlaid with satin-wood, and a Chinese gold and lacquered chest. Here the chief pictures are one of Madame Savage (1579), one by Watts over the fireplace, and another by Shannon. The tiny boudoir adjoining is completely panelled in oak, the fireplace placed across a corner of the room—which is lighted by one latticed window—an open fireplace with an iron fire-back, on which is moulded the legend of the Fox and the Stork. Here, too, three old Dutch pharmacy jars, and some pieces of oak, are very effective; the whole effect being very snug and *chez soi*.

Returning through the drawing-room, one passes

pendants or any attempt at decoration, and the entire hall is panelled in oak to a height of 15 ft.—mostly seventeenth-century work—the walls above this being plain white, relieved with trophies of antique arms, very skilfully arranged. The fireplace in the south wall is of terra-cotta, and is, without doubt, the one originally placed there in 1523. It has a four-centre arch with Tudor-Gothic mouldings, and in the spandrels the Weston crest—Saracens' heads and branches of pomegranate with fruit and tendrils. This hall is lighted by fourteen great windows, having ninety-two separate lights in all, each with shields and quarries of painted glass, one coat or set of devices in each light. The effect, as the light pours through, is striking, the stained glass being seen to great advantage. At either end of the hall are arched openings, with balcony rails above the panelling—of which the one at the west end was no doubt used as the minstrels' gallery, while the eastern one was used

A Surrey Manor House

by the owner of the room to look down from the solar room at the retainers feasting. The daïs was also at the eastern end of the hall, at either end of its site being the two great bays, while at the western end were the buttery, pantry, kitchens, offices, and stairs to cellars, which occupy the space beneath the hall.

It must have been a sight to look down from the solar room and behold this noble apartment filled with retainers and others in the days when old Sir Richard reigned at Sutton; and still the hall is remarkable, with its many objects of interest, notably

leads north to that long apartment which occupies nearly the whole of the east wing, on the right of the corridor being a small study full of original caricatures, drawings, and prints, many connected with the motor-car. As for the long apartment, used for different social purposes, it is practically empty, though one or two pictures hang here, of which one by Sartorius of *The Guildford to London Coach* is notable. To reach the long gallery, which is immediately above this room, one passes back to the east staircase, which commences near the arched opening to the great hall at its eastern end. This fine staircase has three short flights, and



CHARLES II. STUMP-WORK PANEL

SUBJECT, "THE VISIT OF THE QUEEN OF SHEBA TO KING SOLOMON"

the pictures of Lady Weston, Queen Mary, Henry VIII., and Elizabeth. The furniture consists of some old oak, including Jacobean dining-tables, and two very fine inlaid cassone, one with lion's claw and one with ball feet, a Charles II. day-bed and an arm-chair of the same date, its back and arms a pattern of carving, while the Carolian walnut chairs, a spread-eagle in the centre of their backs, are objects of the quaintest vertu.

The apartment leading off from the east end of the hall contains the staircase to the east wing, and also a large tapestry on the subject of the Capture of Carthage by Scipio, the general appearing surrounded by his officers. Besides, an oak chair—late sixteenth century—with leather back and seat, studded with brass nails; a William III. lacquer cabinet on a stand, with brass escutcheons, a gate-leg table, and a finely carved Yorkshire settle, dated 1664, are objects which engage one's interest here. Hence a short corridor

is lighted by two great windows, one of them with stained glass, placed by Mr. Salvin in 1857, depicting the Weston arms. At the top of the stair is a large chest of sixteenth-century work, its four panels slightly carved, each painted with a six-pointed star. Facing one here is a double-arched screen of oak, and beyond it is the long gallery, 152 ft. long by 21 ft. wide—a wonderful apartment, though not originally meant to be one apartment, as the three fireplaces prove (two of them now hidden behind panellings), these having been the Westons' apartments, connected with the north wing and gatehouse—now gone—in which the gallery then was. At the far or northern end of the present long gallery was the chapel, and when this disappeared the present chapel near the site of King Edward's hunting-lodge was built. Many very interesting *objets d'art* beautify this room, especially the tapestries, placed there by Mr. Harrison. But these, to be described, would require

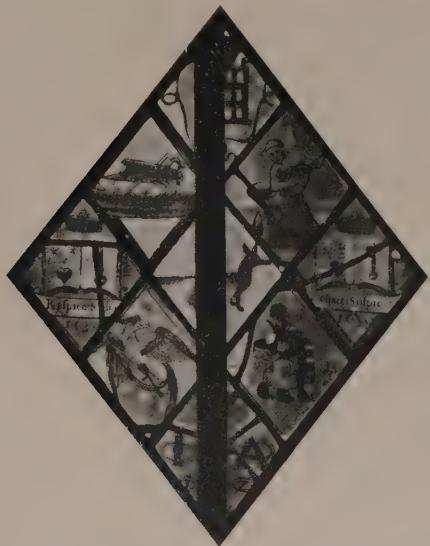
The Connoisseur

an article to themselves. The old oak furniture, the Carolian day-bed and chairs, the old monastery table, the stump-work and needle-work, are all finished specimens; while the Spanish chest, with its inlaid ivory and exquisite metal fastenings and handles, and the filigree panels and escutcheons on the let-down flap, are highly recherché. The small tall-boy with architectural design, which belonged to Charles



CHARLES I. STUMP-WORK PORTRAITS OF KING CHARLES AND HENRIETTA

Dickens at Gad's Hill, is also interesting, and in fine preservation. Old oak Jacobean dining-tables, one with four and one with six legs and stretchers, a twelve-legged gate-table, and an old farmhouse settle, with cupboards at the back in which sides of bacon used to be cured, help to furnish this immense room, as also do the old Elizabethan forms and seats, high-backed Jacobean chairs, and an elaborately painted



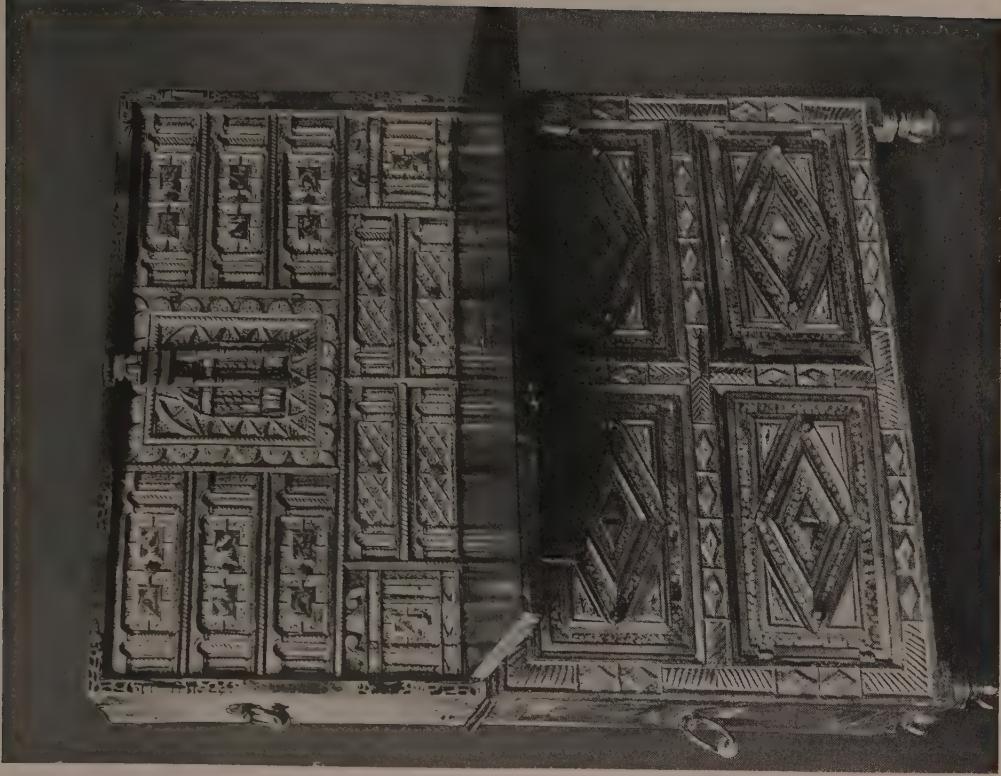
LOZENGE IN LOWER NORTH BAY.—A portcullis, a grasshopper, and a fox are original designs. Also monkey playing guitar, an eagle playing same; a horse's head, and a curious monogram I 1567 A



GLASS IN NORTH BAY.—Subject being sheep-shearing, seventeenth-century work. There are also pigs and bullocks at the sides; an owl holding a mirror, a fox, and some flowers and birds. The latter are of original and much finer glass.



LINEN FRILL WORN BY SIR THOMAS MORE, WHO WAS EXECUTED BY HENRY VIII. FOR OPPOSING HIS MARRIAGE TO CATHERINE



SPANISH CHEST INLAID WITH IVORY, AND PAINTED WITH BIRDS
AND FLORAL EMBELLISHMENTS



CURIOS DEVICE OF ROYAL ARMS FORMED OF COILED COPPER WIRE
AND FLORAL EMBELLISHMENTS



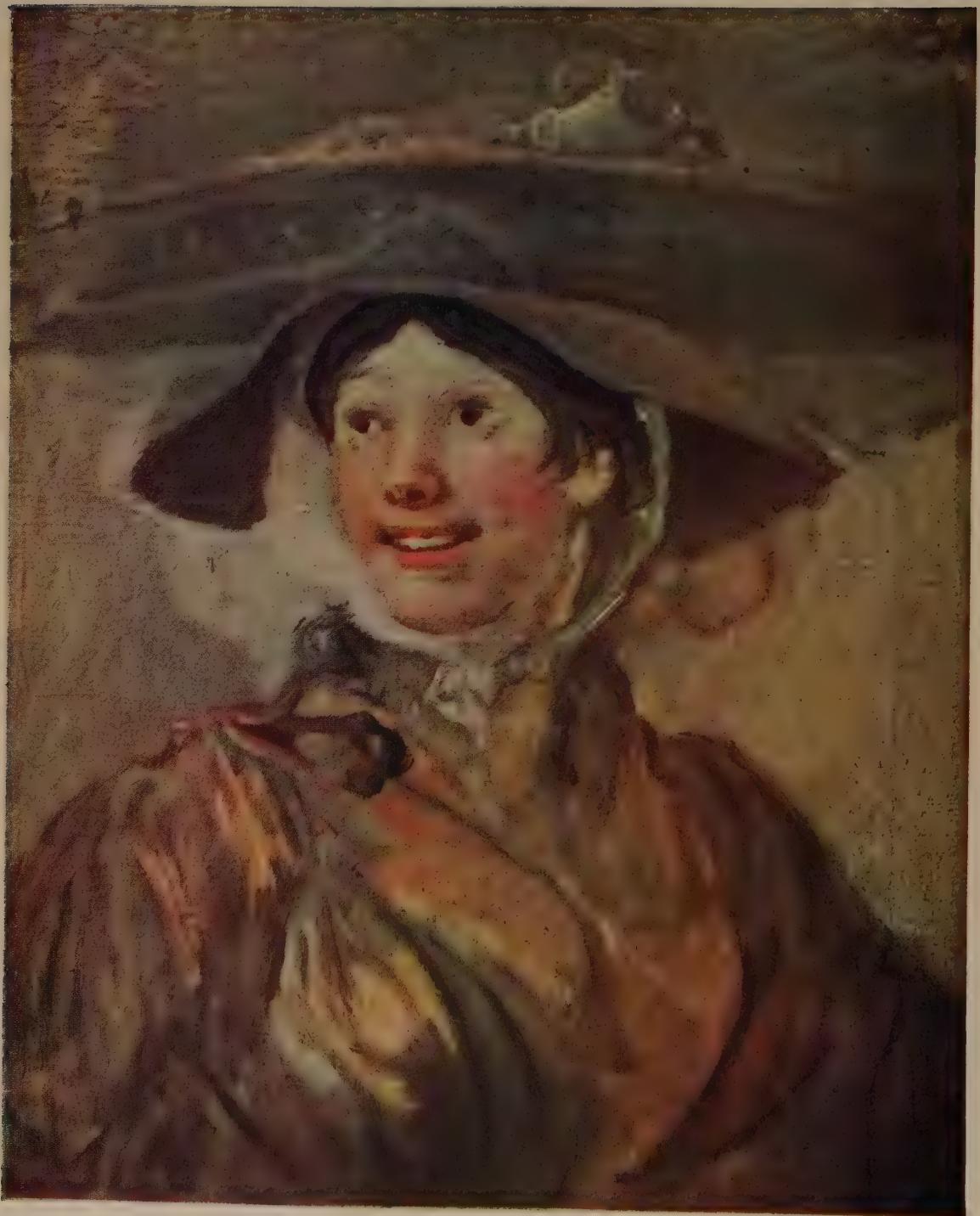
THE DRAWING-ROOM, ONCE THE KITCHEN

Sedan chair. The fireplace is a large open one, and has a made-up overmantel, the iron fire-back having the device of a lion rampant, on either side of it being a recess containing a dinner service of early-English porcelain. A curious device of the royal arms made

of coils of copper wire, and an old velvet shield worked with gold and silver wire into the royal arms—once hung over the backs of beds when royalty occupied them—are kept there among the treasured relics of a bygone day.



STATUETTE BY F. BIOU



THE SHRIMP GIRL

BY WILLIAM HOGARTH

National Gallery



Pictures

The Beauties of Hogarth

THERE is an old mulberry tree standing in Hogarth's villa at Chiswick, a tree that still bears fruit. Taste one of these mulberries and you shall have Hogarthian London at your elbow; you shall hear the bark of Pompey and Trump, Hogarth's dogs, and the piping of Dick, the bullfinch; your eyes shall look up the avenue of filberts, where he played ninepins, and see coming towards you a gracious lady.

At once, with this charming creature, the picture opens out on Southwark Fair, and we are well into the swing of the eighteenth century. All the noises and the clatter of tongues are a little unfamiliar at first. The dwarf with bagpipes and the dancing figures, the black boy with his trumpet, the shouts of

By Dion Clayton Calthrop

showmen, clowns, actors, a yelling harlequin, a quack doctor, the murmurs of astonished country-folk, and our delightful lady beating a drum.

She seems to me the very arch-type of Hogarth's fair women; an open, rather round face, eyes full of humour, a big woman, with well-formed hands, a dash of the country coquette, a touch of country simplicity. She actually roused all the decent chivalry of the painter's nature, and he fell out with and beat a fellow who insulted her.

I believe she was the model for most of his beauties; certainly she was the inspiration. I think I can see her arriving, a little nervous and shy, in her best gaudy finery, at the door of the house in Leicester Fields where Mr. Hogarth painted. I



MARRIAGE À LA MODE

TOILETTE SCENE

FROM AN ENGRAVING BY ARMSTRONG, AFTER HOGARTH

The Connoisseur

think I can see her, a little on the defensive, scanning the painting-room under her long lashes, taking in the half-finished pictures, the easel, the strange new atmosphere of the studio, in quick sidelong glances. I have seen that glance—provocative, merry: afterwards, in the *Marriage à la Mode*—in the wonderful second picture of the series.

In this first visit to the studio she sees the picture of Southwark Fair laid in carefully on the canvas, she marvels at its accuracy, cries out as she recognises some of the familiar figures, laughs at the falling platform and the struggles of the actors to save themselves; Hogarth talks easily to her, gets her to tell him about her curious vagabond life, her days of drumming at fairs. She knows her London, does the fair drummeress; it is a bond of quick sympathy between herself and the painter. Almost before she knows how it has happened she is standing

in a good light being drawn on to the canvas. The dog has made friends with her and is now sleeping on the floor by her feet. Hogarth is painting slowly, talking rapidly. He learns little bits of gossip about the people of the fair—about the peep-show man, the actors, the tight-rope dancers; good company, Bohemian people, kind to each other, easy living. She tells him a little of Lock's Fields, near the fair, an awful, dreary slum, where the poor live huddled together; the peep-show man, and the men who sell cheap flounders and shrimps and periwinkles; the Punch-and-Judy showman; the owners of all the sideshows.

It is from this bundle of motley humanity that Hogarth will one day find his *Shrimp Girl*. He had a genius for finding beauty in ugly places, and for painting it as he found it, with the squalor and filth for a background.

The painting-room shuts off the outer world of Leicester Fields; but the drummeress knows it well. She has a passion for the theatre: knows Garrick by sight. Mr. Hogarth knows the great actor—he goes up immensely in her estimation.

As he paints they compare notes on London—fascinating, odd little sketches of her London; broad, humorous scenes from his. They know the windmill in Rathbone Place, the bear-pit in Soho, the Angel in Cursitor Street, the sponging house with the peculiar sign-board. Mrs. Hogarth comes into

the room, and again the drummeress is on the defensive. She does not understand the artistic life; she does not know how she stands in regard to Mrs. Hogarth. That lady, however, is a good soul, and soon they are all talking quite amicably.

In time this dear drummeress—this flower of the gutter—finds her way frequently to Leicester Fields.

The Hogarths look after her (there is no evidence to support this, but one sees the face in later pictures). They take her to entertainments at Vauxhall, the *ridotto al fresco* entertainments, where one sees all the world and his wife.

I make no doubt but Hogarth learnt a great deal of London from this girl, and added it to his store. His mind is full of vivid pictures of the life of his time, of all the by-ways of the theatrical world, the fashionable world, and of the taverns and coffee-houses, and mug shops. He sees, tastes, smells, hears everything, and, in his wonderful way, puts it all down, and allows us to see the beaux and great ladies and the little black pages, and the beggars and highwaymen, bilks, cut-purses, foreign counts, singers, all the inhabitants of the Alsacia of St. Giles—the Holy Land as it was called—and all the fops and fribbles of Pall Mall.



THE RAKE'S PROGRESS PLATE IV. ARRESTED FOR DEBT AS GOING TO COURT
FROM AN ENGRAVING BY H. ADLARD, AFTER HOGARTH

The Beauties of Hogarth

There is such a noise in some of his pictures that the sounds of the times come clearly to us, and, above all, the *rub-a-dub-dub* of the charming drummeress. We can hear the creaking poles of the sedan-chairs, the moan of the swinging sign-boards, the rustle of the whale-boned petticoats, the hoarse cries of the street vendors: "Bed mats, door mats," "Lavender," "A pottle of fresh strawberries," "Chaney oranges"—all of them.

the cart as it moved slowly up the road to Tyburn; the hoarse voices calling out, "Last dying speech and confession"; the hum of vicious interest as the poor highwayman drinks his last mug of stingo or rum punch at the Bowl House by St. Giles's Pound. But worse, far worse to me, is the cry from Bridewell, where Sir Robert sits in his chair, a mallet in his hand, while poor women were half stripped and lashed by a beadle in blue; it is their cry I hear most



SOUTHWARK FAIR

FROM AN ENGRAVING BY T. PHILLIBROWN, AFTER HOGARTH

Round the corner from Leicester Fields is Cranbourn Alley, down which the drummeress passes—*sans* drum—on her way to the studio. There are beggars and match-sellers and bailiffs, and a crowd of French people there. It is petty France, and full of water-gilders, watch-makers, sign-painters, and hair-dressers. There are French ordinaries there for French taste in food, just as there are to-day. The hair-dressers came mostly from Long Acre and Covent Garden piazza; Hogarth knows their shops well—he is great upon the humours of a wig.

There are cries, awful cries, that come across the years to us and drown the *rub-a-dub-dub* of the drum. The voice of Silas Todd ranting at the criminal in

persistently, their cry for mercy that the judge may give the signal for the lashing to cease, their agonised cry as they watch the mallet and call in their pain, "Knock, Sir Robert; knock, good Sir Robert, knock." The fair drummeress knew it all; hers was a life of vagabondage, of highways and by-ways, until she came to sit at Leicester Fields, and even then it was but a change of gipsydom.

What Hogarth painted one could hear, one could also taste; like another great master of low life, Charles Dickens, who had the Hogarthian mind, his work is full of eating and drinking. One tastes the big, succulent beef he paints in *The Gate of Calais* (where, by the way, he was clapped into a guard

The Connoisseur

house for sketching); one tastes spiced Hollands, and usquebaugh, dragons' milk, angels' food, and go-by-the-wall; one gets the flavour of stum, stingo, 'quest ale, and masch beer; one smells the oil and soot of the boot-black and the heavy perfumery of the great lady.

What a London it is that Hogarth discusses with his model: gilded sedan-chairs swaying past the Wooden Horse in St. James's Mall, whereon is perched a soldier for punishment; duels being fought in the fields where now stands the British Museum; the toy-shops in Fleet Street, where a blousey French-woman will sell you masks and dominoes, caged dice, or allow you to address *billet-doux*.

In all the dirt and glitter and grime, in all the noise and filth, we are shown now and again a face, fresh and countrified, simple, yet with a knowing humour, a good, clean, kindly face untouched by cynicism, unspoilt by squalor, and we hear dimly, distantly, *rub-a-dub-dub*.

I believe that Hogarth, who found material everywhere, who had an amazing memory for essential detail, and thought as much of a characteristic tear in a coat as the coat itself, filled his studio with all manner of odd folk, whom he brushed into immortality on his paintings. He takes us into every class of society, every kind of room; exposes folly after folly, taste in high and low life with an equal ease, with the same sense of satire. Yet, though he does this, his heart is young and believes in human nature, and his pictures are redeemed by rare touches of beauty.

I can imagine Mr. Hogarth's consultations with his wife and his model over the correct clothes for his prints and pictures. Then he would call to his aid his sisters, who kept the ready-made frock shop, where they sold "y^e best and most fashionable stript dimity and flanel, and blue and canvas frocks." He might,

perhaps, consult Mrs. Holt, whose card he engraved: "Mrs. Holt at y^e Olive Posts in y^e Broad part of the Strand"—and go, then, into details of Padesois, Lustrings, Valenciennes, and Point de Dunquerque.

What is there in his long painting life he did not chronicle from 1717, with his snuff-box lid design from the "Rape of the Lock," to 1761, and his last portrait of himself with a pipe? He gives us all his time with relentless truth, without a touch of morbidity. He puts as much into a door-knocker, or the expression of railings, as did Charles Dickens. Through him we see the interiors of almost every

class of town home, of low drinking house, garret, cellar, and jail. We know actors, prize-fighters, bullies, beaux, and fairwomen. We see the painter himself, his wife—a very handsome woman—his sisters, father, servants. We see his painting-room, his pets. Never did painter mirror his life and times more



THE DISTRESSED POET FROM AN ENGRAVING BY G. PRESBURY, AFTER HOGARTH

faithfully—a wonderful catalogue of work. One has merely to read a list of his prints to see how extensive was his grasp on the world of his day. He shows us the King, David Garrick, Miss Rich, debates on palmistry, a murderer, a stay-maker, a veritable gallery of noble lords and ladies, judges, parsons, soldiers, and sailors.

Listen to a letter from the immortal Mr. Sterne to Mr. Berenger begging that "Howgarth" shall do a frontispiece to *Tristram Shandy* "to clap at the front of my next edition."

I set myself to do with his beauties, and I find myself discovering beauties everywhere. I look and look again, and see charming faces peering at me out of corners of pictures, and out of the confused riot I cannot help hearing the *rub-a-dub-dub* of the fair drummeress. It may be that I am overtaken too strongly by this fancy; but there it is for all that. I hear the drum as I look at the

The Beauties of Hogarth

breakfast scene in *Marriage à la Mode*, I hear it in *The Road to Tyburn*, I hear it very distinctly when I look at *The Strolling Actresses*, it sounds for me through all the clang and hurry of the *March to Finchley*, it sounds even in quiet pictures like *The Lady's Last Stake*; in fact, the drum seems to beat up all the ghosts of those real living models Hogarth drew and painted from, and to bring them

Lady Squanderfield sits stretching herself gracelessly in her saloon—it was painted from Horace Walpole's house, No. 5, Arlington Street—she is dressed in a loose jacket and a pretty cap, a negligé costume after the night-long entertainment she has given. My lord, who has been elsewhere, as the cap with a blue ribbon dangling from his pocket shows, has fallen, beaten by dissipation, into a chair—Hayman,



MARRIAGE À LA MODE

BREAKFAST SCENE

FROM AN ENGRAVING BY T. E. NICHOLSON, AFTER HOGARTH

stronging round me as I write. The man who painted the orgie of *The Election Entertainment* could paint David Garrick's wife with a charm and grace hardly equalled in his time. She possibly is the most absolutely beautiful woman in his gallery, the daintiest lady, the most refined.

Look, again, at the maids of the Duke of Cumberland Inn, in *The Invasion—England*, the charming laughing country girl who is measuring the grenadier's broad back with her apron. Look, too, at David Garrick standing for the figure of the countryman in the same picture—a masterpiece of expression.

The second scene of *Marriage à la Mode* contains one of Hogarth's most wonderful portraits of women.

the artist, is supposed to have been the model for this figure.

My lady glances at her dissolute husband. Her whole coquettish character is betrayed by her glance, her careless attitude, her abandon to her weary lassitude of body. Her future history lies waiting in her face. She is not bad, not wholly bad, she is the sport of ill circumstance, the plaything of that age, brought up to love money, luxury, an easy life.

Every detail in the room has its dramatic value—the young fool's broken sword, his hair without a ribbon, his open waistcoat, the very dejection of his legs, the lack-lustre eye. Then there is the

steward who leaves the room hand raised to heaven in protest, a batch of unpaid bills in the other hand. There is the yawning footman in the background pulling the chairs from the card-tables back to their places by the wall. The mantelpiece holds a broken-nosed bust and dropsical ornaments; the

clock shows that it is twenty minutes past twelve of the morning. Lady Squanderfield is just up and about to take the dish of tea by her side; my lord, it appears, has only lately come in. There is in the whole picture such an air of stale pleasure, of debauchery, of the dingy splendour of immorality, such a mountain of wonderful suggestion in so little space, that there is no wonder in me when I look at it that numerous pens have written essays and criticisms on it alone. The series of *Marriage à la Mode* is one of the greatest things in all English art, not one picture fails in its purpose, no detail but unites the understanding of the whole, and for dramatic painting it surely has no equal. And this series was sold, after a

delay of six years, to Mr. Lane for one hundred and twenty-six pounds, or just under seventeen pounds apiece, as Hogarth paid four guineas each for the Carlo Maratti frames.

So we go back to the painting-room in Leicester Fields and Mrs. Hogarth and our drummeress, and we see a room full

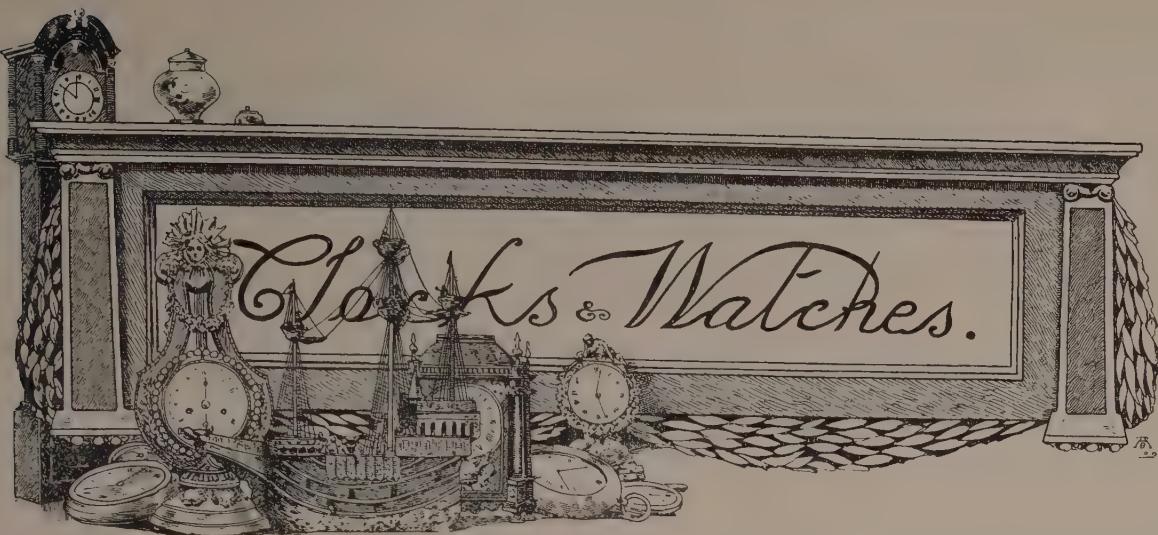
of ghosts—ugly, distorted, swaggering, all kinds of forms and faces—while here and there we see a face of simple country beauty or town refinement, and we guess these to represent the painter's belief in the sweetness of his fellow-creatures. It is as if among the close alleys of dingy houses, by the gutters where he wandered, in the airless drawing-rooms he visited, he saw always a round, rosy, healthy face, full of transparent honesty, which helped him through the mazes of life, and gave him joy in his villa at Chiswick, and allowed him pleasure enough to whistle to Dick the bullfinch, and bury Pompey the dog with tears in his eyes. The big drum from Southwark Fair beats in my ears even as I say farewell to the drummeress.



THE INVASION—ENGLAND
FROM AN ENGRAVING BY T. PHILLIBROWN, AFTER HOGARTH



TASTE IN HIGH LIFE FROM AN ENGRAVING BY T. PHILLIBROWN, AFTER HOGARTH



Old Verge Watch-cocks

By Dudley C. Falcke

I DESIRE to call the attention of your readers to a branch of collecting which, up to the present, has not received the attention which it deserves.

About the end of the seventeenth century a new development in the works of verge watches resulted in a covering being made for the balance. This

covering, called a watch-cock, was at first probably plain, but the size of the surface in an artistic age soon suggested embellishment, and the variety and form of the decoration, which was all done by hand, is the subject of this article.

The watch-cock itself is probably familiar to your readers, as some twenty odd years ago it was made



No. I.—OLD VERGE COCKS



No. II.—OLD VERGE COCKS

up into various articles of adornment, such as brooches and necklaces. This fashion caused many old verge watches to be broken up, and, the supply not being equal to the demand, forgeries even were made in Birmingham. These are rare now, and can be easily detected by their inferiority; but as the craze lasted only a few seasons they soon disappeared. Since that time verge watches, long superseded, have been broken up as valueless; but the jewellers, recognising the beauty and fine workmanship of the verge cock, as a rule put it aside, so that, at the present moment, many are to be found in England and abroad. But, plentiful as they are, the time must come when the supply will fail, and now or never is the opportunity for the collector.

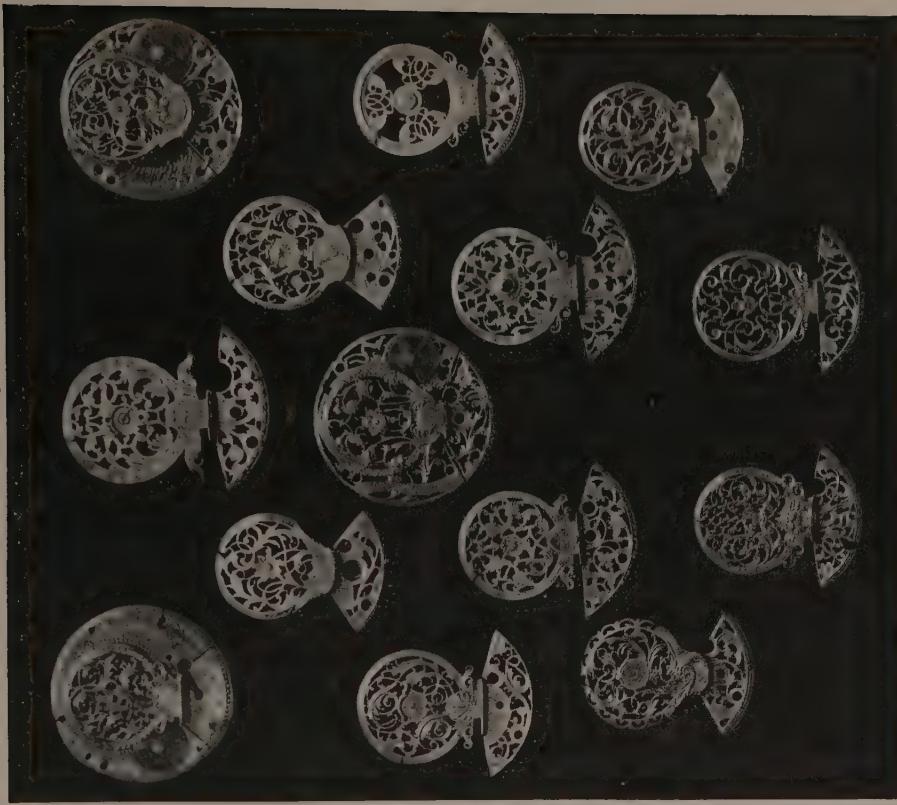
The ordinary verge cock is a brass disc with a foot. This was pierced by hand in a variety of designs similar in character but never alike, and then, after being chased, engraved or otherwise worked, was heavily gilt by the old process known as water or fire gilding.

It is somewhat difficult to classify verge cocks under the heading of date because the dates overlap. Roughly, they run from the end of the seventeenth to the beginning of the nineteenth centuries; but the

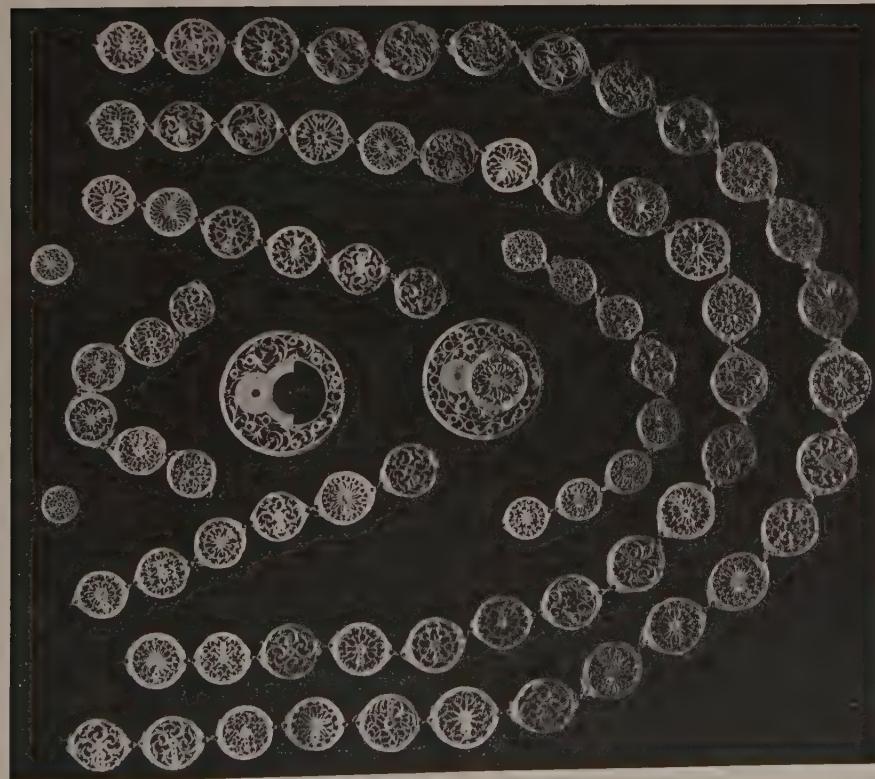
collector will find, after a little study, they can be classified under the head of form.

The first great division is that some are carved and some engraved, and each of these have common characteristics. The headings I have chosen are as follows:—

1. Ordinary engraved.
2. Ordinary carved.
3. Engraved with birds.
4. Carved with birds.
5. Engraved with heads.
6. Carved with heads.
7. Symmetric and geometric patterns.
8. Eccentric patterns. 9. Unusual patterns.
10. Chased work.
11. Animals (other than birds).
12. Incurred patterns resembling ironwork.
13. Open-work edges.
14. Initials worked in the pattern.
15. Foreign ones.
16. Exceptionally rare figured ones.
17. Open-work feet.
18. Large ones with open-work feet and wings.
19. Silver ones.
20. Enamelled ones.
21. Circular, with an arm on each side, but no foot.



No. IV.—OLD VERGE COCKS
ENGLISH SILVER



No. III.—OLD VERGE COCKS
FOREIGN BRIDGES

The first illustration gives an example of each of the first seventeen on this list.

No. ii. is a shield of large ones with open-work feet and wings—No. 18 in the list. The one in the left-hand top corner is a Birmingham forgery (scarce); the one in the centre, with half-open face, is an example of the pendulum watch rarely met with.

No. iii. is a shield of foreign ones called bridges.

No. iv. consists of English silver ones, some with pierced plates.

No. v.—Enamelled.

The collector will find that his specimens show to the best advantage mounted on velveteen shields; they, moreover, have a decided decorative value when tastefully varied in arrangement.

The first thing to observe in watch-cocks is the beauty of the workmanship, for, although they are of various degrees of merit, the best are finely pierced and cut, and, with the exception of those classed as geometric, two will never be found exactly alike. The second thing that strikes the collector is the rarity of exceptional specimens, and he comes to the conclusion that the workman of the eighteenth

century was a splendid craftsman, but was lacking in originality. To the collector's inventive mind the form of the verge cock suggests possibilities of every conceivable treatment—a peacock with spreading tail, birds of paradise, portraiture, coats of arms, indeed every form with which the artistic temperament is familiar; but he will find that such designs



No. V.—ENAMELLED WATCH-COCK

ENGLISH QUEEN ANNE PERIOD



No. V.—ENAMELLED WATCH-COCK

DUTCH

are scarce, and it is exactly the rarity of unusual designs that adds keenness to the search, and that gives such splendid possibilities to this branch of collecting.

A very rare cock—I spare the reader the obvious jokes, Latin and English—is the silver cock. A

friend wrote that he had a unique verge cock in silver. Did I feel envious? No! For he added, "I have had it made into a brooch for my wife." However, I became keener in my quest for the unique thing. Watchmakers told me they had been in business twenty-five years and had never seen one; others absolutely denied their existence; one wrote that in forty years he had only come across two. Well! at least there were two, and this put me in heart and spoilt my friend's "uniquity." For the encouragement of collectors I can tell them that my collection now contains fifty English specimens, two of which are attached to their original completely pierced plates, two others to half pierced plates, and one, possibly unique, bears a gold face. In addition to these, there are fourteen silver foreign specimens with various designs, such as coats of arms, double eagles, and a crucifixion. Probably one reason for their

being so scarce is that many were melted down when silver fetched five shillings an ounce.

I now come to the rarer gilt ones. The earliest in date is about 1685; this has an uneven foot, that is, it does not follow the curve of the plate as all later ones do. Britten, in *Old Clocks and Watches and their Makers*, gives even earlier ones,

Old Verge Watch-cocks

ranging in date from 1590 to 1680; no doubt they are to be found. Next in date, from about 1702, are large ones with wings at the base of the head (No. ii.); these sometimes take the shape of birds' heads, a feature I have sometimes found in furniture. The open-work foot (No. i., No. 17) dates from 1700 to 1770. The solid foot appears in 1720. Jewelling the pivot holes began in 1704, and Britten tells a capital story how the Clockmakers' Company successfully opposed the extension of the patent by putting in evidence an early watch already jewelled, "which was of great use to satisfy the Committee." Of late years, a member of the Company, while examining the watch, discovered that the jewel—a soft stone—was set in the verge cock over the pivot, but the pivot actually worked in the brass verge hole; in fact, the jewel was purely ornamental. The pendulum—the one illustrated with the half-open face—(No. ii.) dates from 1740 or possibly earlier.

Among the rare patterns in my collection are to be found various coats of arms, one with the motto "Justicia virtutum regina," so finely cut that it can only be deciphered with the aid of a strong glass. Various figures, such as a recumbent shepherd with his crook, finely engraved, the Royal Arms with the initials G.R., masonic emblems, initials, including my own pierced in the design, a representation of Nelson with one arm and a ship, Lord Howe with the name inscribed, a harlequin, a siren, rats nibbling at a vine, a farm scene containing a cow, pigs feeding from a trough, the farmer, with a pipe in his mouth,

shouldering a scythe, farm implements, a pump, a five-barred gate and a paved pathway leading to the farm-house surrounded with palings. There are many others. A collector has lately informed me that a case in the South Kensington Museum contains ten silver cocks with the card "Bought in 1878, £7 10s. od." I have said nothing as to the cost, but, as a rule, gilt ones can be obtained at quite a moderate price at present, although I fear, as they become scarcer and better appreciated, like everything else, they will advance in price.

I was for a long time puzzled by occasionally finding specimens, chiefly in silver, with the rim raised and the rest of the body sunk. Lately I discovered that these were originally covered with a coloured glass, the edges of which were bevelled. I have now two of these in silver with blue glass covers. Another, in brass, is in the collection of Mr. Savin, of Cromer. For rarity I place these second.

The rarest of all are those which are enamelled (No. v.). Of the two in my collection one is English of the Queen Anne period. The best place to study verge cocks is in the splendid collection of watches at the Guildhall Museum, where they can be seen in their original position on the works.

I cannot within the limits of this article give a fuller description, but I am encouraged to hope that the short account here given may point the way to a form of collecting worthy the notice of connoisseurs, and which, as far as I am aware, has not received the attention it deserves considering the beauty of the work and the interest of the pursuit.



Pottery and Porcelain

More about Salt-glaze

By G. Woolliscroft Rhead

THE last word will not be said about salt-glaze until the last remaining piece comes to light. The surface beauty of the material itself—the hardness and fineness of its body, the sharpness of its delicately moulded ornaments, the almost complete absence of any marked examples, making it next to impossible to identify with any degree of certainty the work of individual potters, all combine to invest salt-glaze with an interest and a fascination which no other English fabrique can boast.

This uncertainty is tantalizing—we want to know who were the potters who were responsible for the individual pieces? It is well known that Aaron Wood spent many years of his life in cutting salt-glaze blocks—that during his apprenticeship to Dr. Thomas Wedgwood he worked locked up in a room by his employer—that he cut blocks for Josiah Wedgwood during his partnership with Whieldon. But how many marked examples exist? There is a tradition in the Potteries that his blocks were buried with him, and this is also said of his son Enoch.

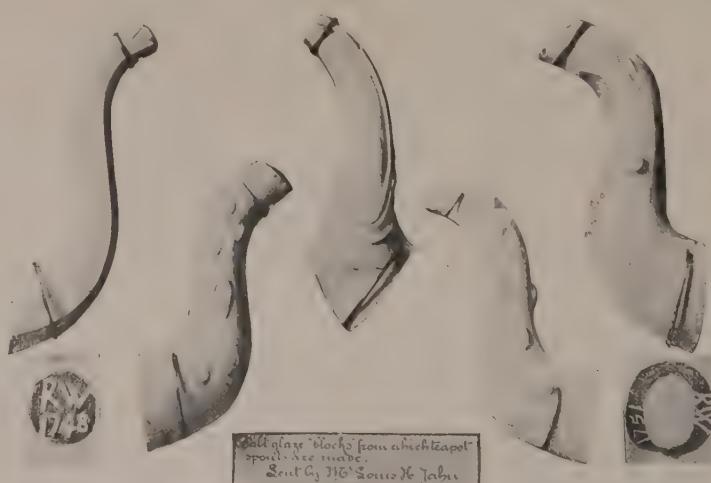
But whilst Aaron Wood is generally credited with so much, it is scarcely suspected how great a part his brother Ralph played in the production of salt-glaze. He, too, was a block-cutter, and was probably by far the most skilful of the brothers, owing to his exceptional power in the modelling of the human figure. In the South Kensington collection

is a block for a cream-jug with pecten shell motif, signed R. W., and dated 1749. By careful comparison we are thus enabled to locate a number of pieces, although the potters were constantly imitating each other's designs, and, moreover, did not scruple to make use of the process of *moulding* for this purpose.

By the courtesy of Mr. Louis Jahn, the able curator of the Hanley Museum, we are enabled to illustrate for the first time a set of blocks for teapot spouts in his collection bearing Ralph Wood's mark. The outer ones only are marked, the rest are unmarked, but every fresh marked piece serves to clear up a doubt.

All the potters made salt-glaze during the salt-glazed period, which lasted, roughly speaking, from about 1700 to 1800. Simeon Shaw says: "The benefits accruing from the great demand for the salt-glazed white stonewares caused the inhabitants to tolerate the method of glazing, although for about five hours of each Saturday fifty or sixty manufactories sent forth dense clouds of vapour that filled the valleys and covered the hills to an extent of several

square miles." This arrangement of firing only on a Saturday was made in order to mitigate the nuisance of the fumes of the soda-silicate. The conical-shaped ovens had circular holes near the top, below which a wooden platform was erected; on this platform stood the men, naked, but swathed in wet



SALT-GLAZED MOULDS FOR TEAPOT SPOUTS WITH RALPH WOOD'S MARK
JAHN COLLECTION
HANLEY MUSEUM

More about Salt-glaze

cloths as a protection from the heat, and to help them to withstand the fumes, shovelling in the salt when the heat was greatest. The glaze is deposited in minute granulations, producing, as is well known, a surface

of his horse's eyes. The ostler at the inn where he was staying took a piece of common flint, heated it to redness in the fire, cast it into cold water, when it broke up into fragments of the purest



BOTTOM OF SALT-GLAZED TEAPOT

MARKED "WEDGWOOD, 155"

somewhat resembling fine leather, or the skin of an orange.

The various developments of salt-glaze are as follows:—

In the earliest period the body was of a drab

whiteness. This, when reduced to powder, was blown into the animal's eyes with satisfactory results, being, as a matter of fact, a well-known remedy. To a man of Astbury's keen perception a hint of this kind was sufficient; there was the material he had



SALT-GLAZED TEAPOT

MARKED "WEDGWOOD, 155"

colour, slightly varying in tint, upon which stamped ornaments were applied.

In 1720 John Astbury is credited with the introduction of white Devon clays, and also of ground flint into the body for the purpose of increasing its whiteness and hardness—the work of this period being characterised by sharp, clearly-cut relief ornament produced in the white by means of moulds.

The story of the accidental discovery of the use of ground flint has been often told. Astbury was making one of his periodical journeys to London, when at Banbury he was delayed by an inflammation

been searching for. Upon his return he immediately commenced experiments, and found that his judgment had been more than justified.

About 1750 the potters, no doubt with the idea of rivalling the porcelain of Bow and Chelsea, and of making salt-glaze more attractive to buyers, introduced the use of colour—first, however, in the form of incised ornamentation, with powdered cobalt dusted into the incisions (scratched blue), and afterwards in the form of enamel colours painted on the glazed surface of the ware.

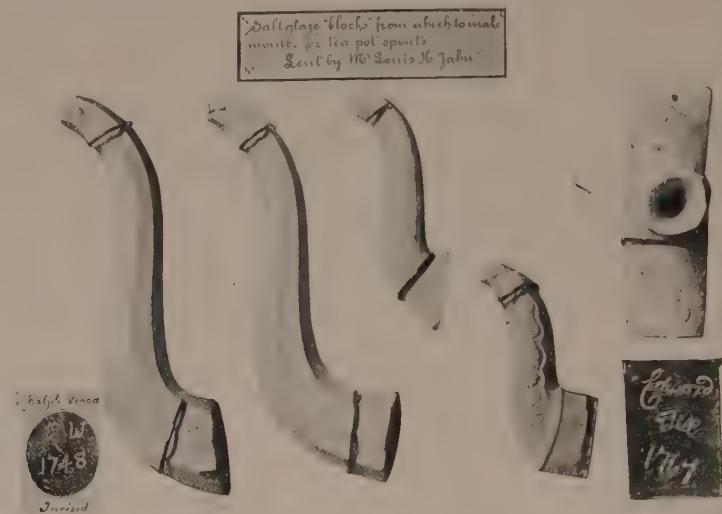
The all-absorbing interest taken in Wedgwood's

The Connoisseur

jasper, his basaltes, his cream ware, tends rather to obscure other results of his extraordinary activity. Certainly Wedgwood made salt-glaze. He himself refers to the fact in describing experiments made

time Hackwood was engaged. It probably belongs to the earliest period of his work at Burslem.

It was inevitable that salt-glaze should give way to the more serviceable qualities of Wedgwood's



SALT-GLAZED MOULDS, WITH RALPH WOOD'S AND EDWARD TILL'S MARKS
HANLEY MUSEUM

JAHN COLLECTION,

during his partnership with Whieldon (1759): "White stone-ware (viz., salt-glaze) was the principal article of our manufacture, and the prices were now reduced so low that the potters could not afford to bestow much expense upon it." And here comes the tangible proof, if any were needed—a salt-glazed teapot marked "Wedgwood." It is beautifully designed, even to the base, which is covered with a carefully worked rosette. The character of its modelling, allowing for the superior sharpness of salt-glaze, rather suggests that of the vine teacup modelled by Hackwood, given in *Staffordshire Pots and Potters* (G. W. and F. A. Rhead). It could scarcely, however, have been modelled by Hackwood, as salt-glaze had practically been abandoned by Wedgwood by the

cream-ware; it was less easy to keep clean, the dinner knife had an unpleasant "feel" upon the granulated surface of the plate, and this granulation was not entirely obviated by the later use of red lead with the salt. The nuisance and discomfort attendant upon the firing of an ever-increasing number of ovens had become intolerable.

But one cannot help a sigh of regret at its disappearance. How sumptuous must a dinner-table have appeared with those splendid covered pieces with their clean-cut ornamentation, suggesting, and indeed possessing, much of the quality of carved ivory! It has, however, disappeared as a mercantile product, and, for useful purposes at any rate, is never again likely to be revived.





ROYAL BEDSTEAD
(in possession of Messrs. Lenyon & Co.)



Miscellaneous

A Chat about Miscellaneous Collecting By H. J. Jennings

A TASTE for the antique is one of the widespread vogues of the day. It often begins as an affectation, grows into an interest, and ripens into a passion. Most of us have a flirting acquaintance with it, which may or may not develop into a permanent attachment. It gives one a sort of *cachet* to be known as an expert on curios or china. One's rooms, however drab in other respects, are glorified by a few old prints, or a cabinet of Dr. Wall's Worcester. Even the most splendid achievements of the decorator, and the most magnificent modern furniture, do not hold the cultured person's real interest like a few genuine bits of old bric-a-brac, however modest and inexpensive. Wilton pile carpets, brocade window curtains, modern satinwood furniture, and pictures fresh from the walls of the Academy are delightfully

suggestive of luxury ; but somehow a group of old Chelsea, a Limoges enamel plaque, a pair of Queen Anne silver candlesticks, or a line engraving by Strange or Audran lifts one to a higher level, and makes modern surroundings look commonplace in comparison. A set of cups and saucers that was once in the china closet of one's great-great-grandmother, and has survived the chances and accidents of three or four generations, appeals with a personal note in which yesterday's carpet and the day before yesterday's "landscape in oils" are utterly lacking.

The every-day collector, who picks up a scarce mezzotint, an eighteenth-century Sèvres vase, a sixteenth-century Urbino dish, or a quaint example of old Dieppe ivory; an antique oak dresser or a genuine porringer in repoussé silver ; a fan painted by Watteau



HERCULES AND OMPHALE

BY F. BARTOLOZZI, R.A., AFTER G. B. CIPRIANI

or an original Rowlandson, is the man who makes his house interesting, without turning it into a twenty-fifth rate museum. Strictly speaking, he is not a collector; he would be more correctly classed as a bric-a-brac hunter. The orthodox collector who specialises would look askance at him. Specialism is all very well, but it is rather a tax upon one's powers of appreciation. Old Staffordshire ware is quaint and attractive; but when your friend has nothing but Staffordshire ware cottages or Toby jugs to show you, your mental attitude towards his enthusiasm becomes one of mild rebellion. The miscellaneous collector, if he has been wisely inspired, and has bought with taste and judgment, allures you with a wider range, and detains you by the variety of the interests which he is able to evoke.

But catholicity of adventure in acquiring antiques must be governed by settled principles. Their gathering-in should be regulated by three rules—the antiques should be genuine, they should be perfect, and they should be decorative. A spurious scale-blue vase, or Sheraton knife-urns of the year 1909, or counterfeit Sheffield plate, may afford delight to an owner who cannot distinguish between the real thing and the fraudulent copy; but they will have no interest for the cognoscenti, and will excite no feeling in their minds but that of amused contempt. Then, what charm is there in a china teapot with a missing handle and a wounded spout? or in a Bartolozzi stipple, the margin of which has been cut down to please the taste of some Goth of a frame-maker? or in a Battersea pin-box with the enamel cracked and imperfect? Damaged antiques are of relatively little commercial value, and, except in rare cases, commercial value is a fair test of the quality. But apart from commercial value, artistic symmetry and the beauty of perfection are wanting in the pieces of wreckage which are occasionally snapped up eagerly by excited bidders at an auction sale, regardless of the catalogue's warning note "with all faults."

There may be a difference of opinion about the condition that an antique should always be decorative. The specialist collector will not lay much stress upon this; but the miscellaneous collector—the man who goes about picking up an *omnium gatherum* of odds and ends to adorn his home—may accept it as a golden rule from which it will be prudent not to depart. Beauty of form or colour covers a multitude of sins, provided it be accompanied by genuineness. If he has to choose between a dainty and alluring sham and an ugly but unquestionable antique, your true virtuoso will not hesitate to plump for the latter. A hundred years old bit of Staffordshire, uncouth in modelling and crude in colour, is more to be desired

than the most delicate so-called Chelsea-Derby figure fabricated, mark and all, at some enterprising Continental manufactory within the last decade. After all, an antique should be antique. It is its chief merit; perfection and beauty are secondary considerations. A Jacobean refectory table, with real weevil holes and a foot-worn stretcher, is a desirable possession; but a similar piece made in Wardour Street in the year of grace 1909, with artificial weevil holes and the foot-rest hollowed out by means of a rough file and sand-paper, is only a joy so long as its deluded owner is ignorant of its bar-sinister.

Subject to the three conditions named, the bric-a-brac hunter, with a little spare cash and some experience, may accumulate a varied and interesting collection of household treasures, which will make his house a pleasure to himself, and all who visit him.

There are fashions in collecting, and the miscellaneous collector would need to watch them carefully. They are not so numerous, so frequent, or so contradictory as those in dress, nevertheless they have to be reckoned with. It does not follow because there is a boom in Bartolozzi, or in coloured Delft, or in Jacobean furniture, that the fancy prices paid by wealthy amateurs will be maintained. A really good and very rare thing will always have a high normal value, but auction sale prices are sometimes wildly in excess of the normal value. A particular period, or a particular make, becomes "the rage"; all the connoisseurs compete for the available examples; a millionaire or two make the pace exceedingly hot; transactions are recorded at phenomenal figures. Then the fury abates, the enthusiasm cools down, and the prices sag back to their level before the boom began. "These violent delights have violent ends." Who would have imagined, for instance, a few years ago that a coloured engraving after Morland would fetch several hundred pounds? When the sale-room establishes a "record," the collector should act warily, for it has to be remembered that, as philosophers say, "action and re-action are opposite and equal," and that rapid upward movements, whether in the speculative securities of the Stock Exchange or the speculative property of the antique mart, are frequently succeeded by equally rapid downward movements.

An illustration of the changes of fashion in china, which will be familiar to many, is that of old Crown Derby. Not very long ago it was in such considerable demand that few ladies considered their drawing-rooms completely equipped without a tea service of this china in their cabinets. Later on the vogue was for "Heraldic Lowestoft," as it was called, although it is pretty well agreed now that this fabrique was of

A Chat about Miscellaneous Collecting

Chinese origin, and owed nothing of its paste or decoration to the Suffolk manufactory. Now there is a run on Spode, and a tea service which ten years ago could be bought for £5 or £7 will now fetch from £20 to £25.

The miscellaneous collector must have at least one of the qualities of femininity. He dearly loves a bargain. This refers, of course, to the genuine collector—not to the millionaire, who having bought a collection which someone else has laboriously and lovingly made, poses as a man of taste and judgment, and throws back his head with a proud air of ownership, as much as to say, "Alone I did it." The *bonâ-fide* collector goes rummaging about in all sorts of strange places; he dives and burrows in mean streets; he haunts dirty auction-rooms, where the atmosphere is none too wholesome; he does not even disdain the marine store dealer's miscellaneous odds and ends. Often enough his day's labour is a fruitless quest. He trudges from one old curiosity shop to

another, finding nothing that appeals to him. He spends hours in stuffy sale-rooms, only, perhaps, to see the things which he covets fall to bidders with longer purses than his own. His pursuit requires an infinite degree of patience. He must not be daunted by failure, even by a procession of failures. The prize, if he has the requisite judgment to seize it, is sure to come his way some day. Lucky "finds" are not so frequent as they were a quarter of a century ago, because a great deal of ransacking has been going on in the meantime, but the persevering seeker may happen, peradventure, upon something—a rare old ginger-jar, or a picture by a great master, or a precious crystal vase, or a Caxton or Wynkyn de Worde treasure—even in well-explored London or Paris, and in the present year of grace. One must, however, not only be on the look-out,

eagle-eyed; one must know a good thing when one sees it.

"Full many a gem of purest ray serene,
The dark, unsfathomed caves of ocean bear";

and full many a bit of early English china, or Carolian silver, or venerable furniture may perchance lie *perdu* in old lumber rooms; but it needs an expert to pick it out from the surrounding rubbish and to know how to make the best of it when he has got it.

It is useful to remember that although the age of miracles may be past, the age of antique bargains is not. The romance of the auction-room is as rich as ever in its stories of immense prices paid for antiques that were bought not so long before for a mere song. Buried away in lumber rooms, in country house attics, in the shops of second-hand dealers, even in the shops of well-known curio dealers themselves, there are possibly treasures, the value of which is quite unknown to their owners. What a price the crystal vase belonging to the late Lord Anglesey's estate

fetched under the hammer, although for years it had been regarded with something like contempt, and looked upon, probably, as an ordinary piece of glass of no particular merit or value! Do we not now and then hear of Hoppners and Romneys, and of old Italian and Spanish masters, being bought for a few pence at second-hand stores? Have we not all heard of the ginger-jar that was bought at a curio-shop for a few shillings, and sold at Christie's within a year or two for thousands of pounds? Yes, there are prizes to be had, if they are diligently sought for. They won't come and knock at your door. You must go out into the highways and byways—into the most unlikely and unlovely places—to find them. You must have a patience as proof against disappointment as that of Job. There are so many days on which the most zealous and indefatigable of collectors

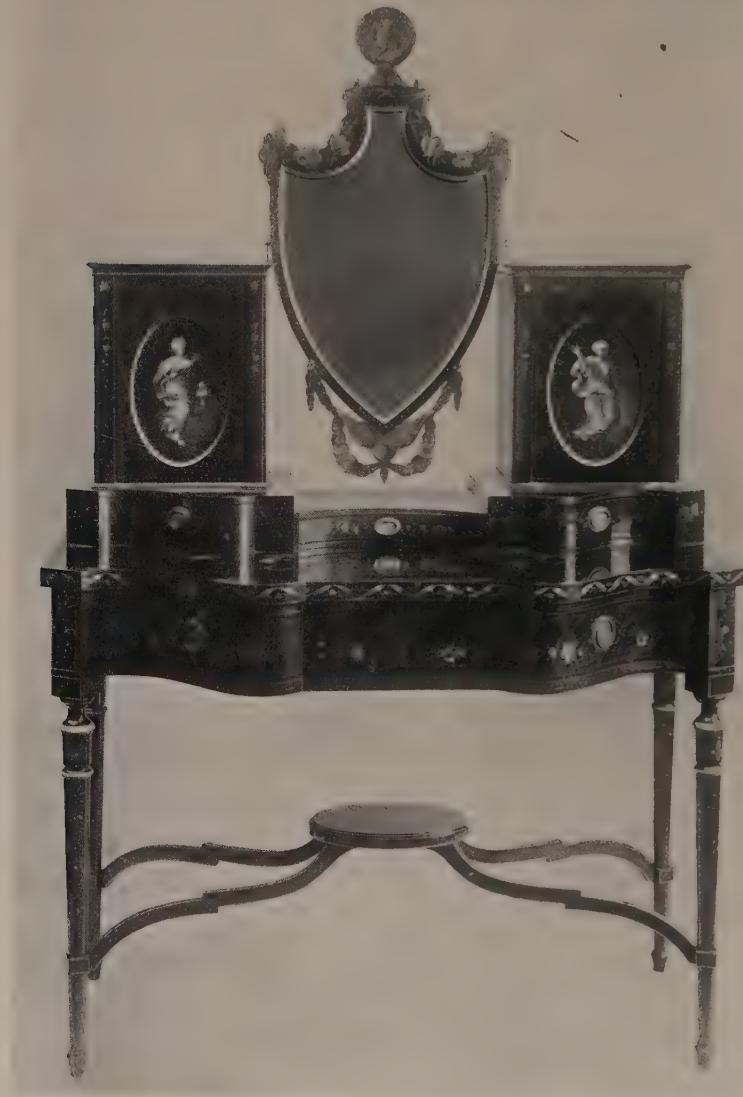


OLD ENGLISH DELFT DISH

The Connoisseur

draws a blank. But think of the fine rapture which thrills his blood when his perseverance is at last rewarded! Think of the glorious joy of a unique discovery! Think of the exquisite satisfaction which accompanies a really brilliant *coup* in the curio world!

of the subject, and an ability to distinguish the spurious from the genuine, and your leisured man with a little capital can make a handsome living—always with the chance of pulling off some big event which will not only swell his banking account, but



HEPPLEWHITE DRESSING TABLE

A lady or gentleman with nothing else to do would find it a profitable occupation to scour the country, and even the Continent, in search of despised and unrecognised treasures. Of course, knowledge is an essential qualification. The man who, without a long and careful study of that branch of the antique for examples of which he is on the look-out, thinks he can make wonderful "finds," will no doubt experience that his chief "find" is a very unfavourable profit and loss account. But, given taste, a sound knowledge

will also redound to the credit of his perspicacity and judgment, and give him an amount of self-satisfaction which can be obtained by no other kind of conquest.

One of the greatest pitfalls in the path of the collector is the genius for fabricating spurious antiques, which grows in effrontery as well as skill in proportion to the ever-growing aspiration to acquire antiques. To engrave an imitation bank-note, or to make counterfeit money, is a crime; but it is apparently no crime to forge the marks of old china or to "fake"

A Chat about Miscellaneous Collecting

furniture. The consequence is that the market is flooded with spurious articles. The assay mark of antique gold or silver is the only thing in connection with the antique trade which it is criminal to copy; Capo di Monte with the blue imperial crown, Crown Derby with the puce mark, Chelsea with the gold anchor, Worcester with the square Chinese mark, Chippendale chairs, Sheraton bedsteads, old pewter dishes, Ward engravings, Rembrandt etchings—in fact almost everything antique that has a commercial value, are manufactured wholesale, and there are scores of so-called curiosity shops where a genuine article is never offered for sale.

It is a case of *caveat emptor*. If inexperienced people, on the look-out for cheap things, are foolish enough to trust to their own judgment and pit it against that of the shearers, they are pretty certain to get shorn. The average keeper of an inferior antique shop has no conscience. In some cases, perhaps, he really believes that the goods he buys from a traveller in "antiques" are genuine; but whether he does or not, he generally swears they are, and will so swear until he is black in the face to earn his accustomed percentage of profit.

Why should it not be a penal offence to manufacture, or even to import into this country, fabricated copies of old china? Why should it not equally be a penal offence to forge the indications of age upon a piece of furniture? The law is particular enough about some things. A tradesman can be fined for selling whisky which is not whisky, or passing off as Irish linen a product which never saw Ireland; but the law says nothing to a tradesman who sells as old Sheffield plate a recently-made imitation, or puts in his window, labelled Bristol china, a distinctly modern example of inferior hard paste.

It is not only the inexperienced collector who is taken in by the tricks of the trade; the great experts

are sometimes deceived, and when Jove nods, he nods with a divine completeness. It will be within general recollection how the authorities of the Musée du Louvre were not long ago imposed upon by an exceedingly clever imitation of a very rare antique tiara. It was wonderfully done, and it cost the authorities a vast sum of money; but it no longer figures in the official catalogue. The tricks of the forger are as ingenious as they are infinite. Rare

postage stamps are forged; modern bronzes are disguised as old by the aid of *verd antique* artificially applied; scarce prints are copied with a skill which sometimes baffles the most experienced dealers; carved ivory is given the brownish tint of age; signed Old Masters are turned out every day from a Continental manufactory; silver hall-marks are removed from small pieces and let into large ones of quite recent origin; Adam sideboards are built up from a single genuine leg; and Chippendale bedsteads from a fraction of a single genuine post. Old lac is imitated; Grinling Gibbons carving is imitated; antique lace is imitated; Baxter prints are imitated; Beauvais and Aubusson tapestries are imitated; and the worn wood, or the faded colours, or the signs of threatening decay are all so skilfully counterfeited

that even the elect might be excused for being deceived.

Collecting, therefore, is no child's play. It is full of perils and disappointments. But it has its glorious, illuminating moments—its prize days, and its heaven-sent consolations. My remarks have been chiefly intended for the small collector and the genuine bric-a-brac hunter who runs no great risks. When it comes to paying long prices it is by far the safest plan to put yourself in the hands of a reputable dealer and pay him a fair profit or a fair commission for saving you from setting forth upon the dangerous depths of unknown seas.



EARLY EIGHTEENTH CENTURY WINE
GLASS, BELL-SHAPED BOWL



BALL-ROOM BY SIR WILLIAM CHAMBERS, ABOUT 1760, AT CARRINGTON HOUSE, WHITEHALL; NOW PULLED DOWN



**"English Furniture and Decoration, 1680-1800," by G. M. Ellwood,
and "Modern Cabinet Work," by Wells & Hooper (Batsford)**

So many collectors are interested in these subjects at the present day that Mr. Ellwood's book, which deals with the years between 1680 and 1800, *English Furniture and Decoration* (Batsford, 25s. net), and the work of Mr. Wells and Mr. Hooper, *Modern Cabinet Work* (Batsford, 12s. 6d.), will, I am sure, be welcome to an enormous circle. One gathers that Mr. Ellwood's volume was originally prepared for the German student of English crafts, and therefore purely British pieces have been chosen for illustration. These plates, of which we have borrowed several, amount to no less than 187, and clearly show close upon 400 examples of the fine workmanship

and decorative woods with which this long period abounds. In bringing together his collection of specimens, Mr. Ellwood has done all in his power to shut out foreign influences. Chinese and Gothic Chippendale is taboo ; the pieces produced under immediate French influence are not admitted ; and the work-a-day examples of the late seventeenth and early eighteenth centuries are favoured rather than the extremely *de luxe* furniture round and about which so considerable a number of books have been written of late. And yet, notwithstanding this honourable intention of ignoring foreign feeling in our furniture, so interdependent is the art of all nations that one could point again and



QUEEN ANNE CHEST

again to examples given by Mr. Ellwood that hint of exotic detail. Much of the inlay work he shows is based upon Dutch designs. Does not the Spanish foot—and more than that—appear in the chairs of 1690? Is not our "Venice red" lacquer deeply rooted in Oriental ideals, and our Adam furniture instinct with the splendour that was Greece, and the glories that were Rome? But this is merely to say that the author of *English Furniture and Decoration* has set himself a hard task, and accomplished it with easy grace and a catholic spirit. In some of the many photographs of interesting interiors he gives he has not even attempted to shut out the certainly un-English and greatly admired work of Buhl. In the front drawing-room of Lansdowne House the Adam decoration and design of the room is freely accentuated by furniture with French curves and wrought and carven ormolu.

Apart from the collection of the many examples of fine old furniture which have survived into our day, Mr. Ellwood has written one of the most succinct and agreeable monographs on the subject recently produced. And

this is considerable praise, for many men are now writing admirably on furniture and decoration—subjects on which it was very difficult to find an intelligible treatise twenty years ago. But if Mr. Ellwood has a fault, it is that he is a little too short with us, and dismisses the early years of the nineteenth century with a certain harshness not entirely deserved by the *ensembles* of the now far off and forgotten 'twenties and 'thirties of our great-grandparents. Still, as the author chooses to close his little history with the year 1800, and gives us so excellent a picture of the periods up to then, one can express nothing but gratitude to him—and recommend the world to buy his book.

No better sequel to these illustrations of the past could be found than the extremely practical and sound work of

Mr. Wells and Mr. Hooper. It may be said that the artists of the pre-Raphaelite Brotherhood period were the first to arrest the mechanical horrors of Victorian furniture. But in a way their work was slow and small, and it was not until our own day that anything like a conception of the beautiful entered into the heart of the democracy in regard to cabinet



QUEEN ANNE DRESSING-GLASS



SHERATON SIDEBOARD, USED AS A DRESSING-TABLE



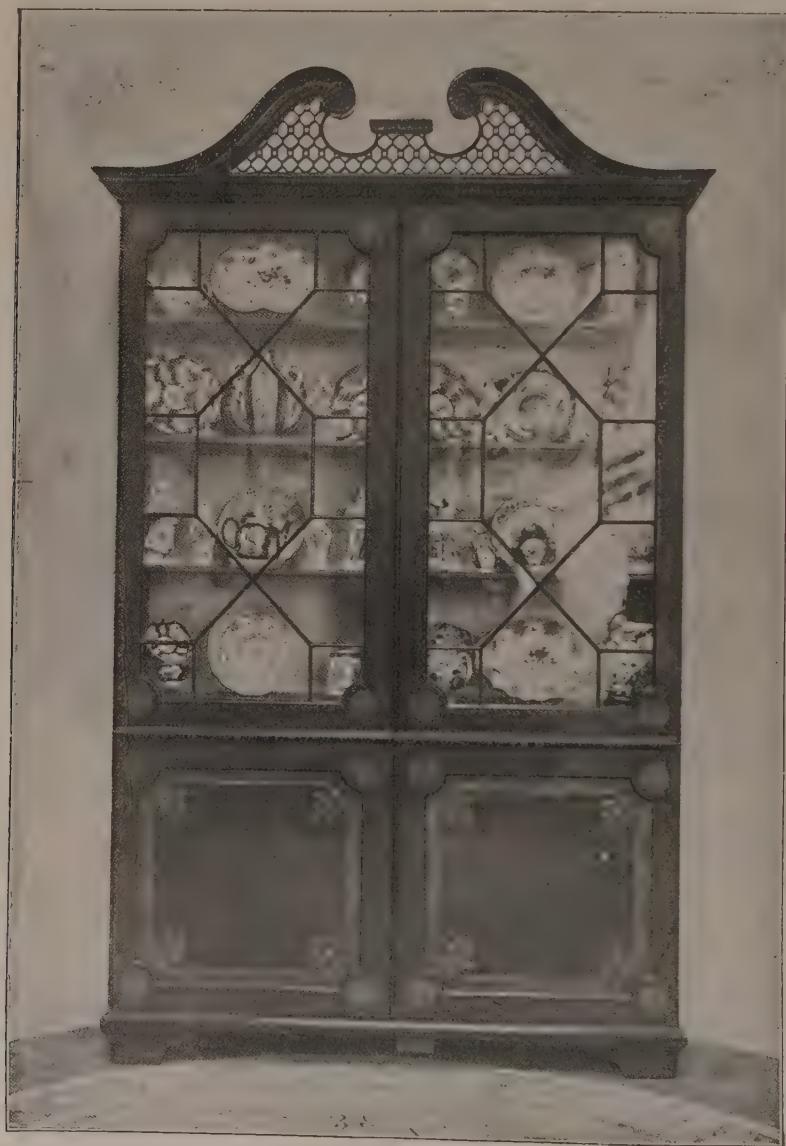
CHIPPENDALE SETTEE AND CHAIR PROPERTY OF W. H. LEVER, ESQ., M.P.

The Connoisseur

work. *Modern Cabinet Work* is, of course, primarily, as the authors state, an account of the theory and practice of the subject, with chapters on the progress of design and construction illustrated by over 1,000 drawings, photographs, and designs. At the first glance this may not suggest a ready appeal to the connoisseur, but the work will be found full of interest to the lover of the craft and the student of its history.

The best examples of modern work reproduced and explained in the book demonstrate that the new order

of yesterday changeth, and that its place is taken by the old. Such an example as the satinwood china cabinet, designed by Mr. R. Waterer, and given on page 257, shows many pleasing *atavique* qualities. The whole is original and charming, and a credit to our period. But the moulded detail, the carven swags, the stretcher, and the feet have descended through a long line of ancestry. Thus there is hope for the future as well as pleasure in the past for those who delight in the art and craft of cabinet work.



CHIPPENDALE PERIOD CHINA CABINET



MASTER LAMBTON

BY SIR THOMAS LAWRENCE

In the Collection of the Earl of Durham



Historical Scottish Seals

THE impression of a seal upon an important document has been used from the earliest times to denote authenticity, and to give authority to an instrument or deed. Before the art of writing was common, the sign-manual or signature was usually a cross, attested either by the seal of the party, containing his armorial bearings, or of someone else declaring to whom the mark belonged. Naturally, in connection with important deeds, much interest is attached to the seals on them, and the collection and reading of seals, deciding their meaning and

By Fred. W. Burgess

emblems, has been made a matter of study by antiquarians and others.

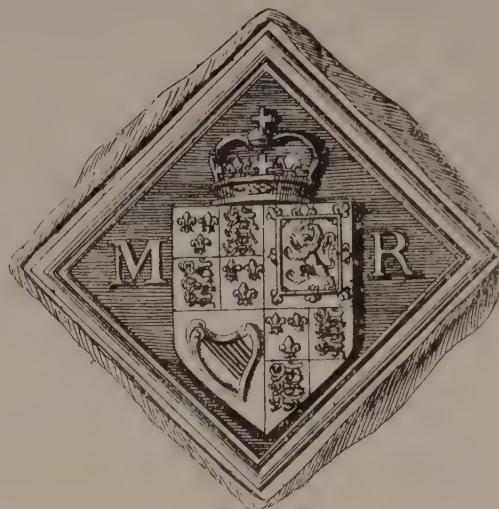
The seals used by royal personages, royal boroughs, and those in high authority are of great interest. Those of Scotch origin are especially so, as but little is generally known of them. The accompanying illustrations, and some little reference to them, will, we feel sure, be of interest. The first seal chosen is that of Robert Bruce, the seventh lord of Annandale, afterwards crowned king of Scotland, at Scone, on March 27th, A.D. 1306. After many signal victories



No. I.—THE SEAL OF ROBERT BRUCE

Bruce settled the crown, by authority of Parliament, on his grandson, Robert Stuart. He died at Cardross in 1329, his son David, a minor, succeeding to the throne. The seal illustrated in No. i. was the last great seal used by Bruce, and was probably made about the time of passing the Act of Settlement in A.D. 1318.

To several important documents preserved at the Public



No. II.—SEAL OF QUEEN MARY



No. V.—SEAL OF EDWARD BALLIOL

Record Office are attached seals of the Scottish kings. One dated A.D. 1330, a charter made by David, second king of Scotland, and Edward, king of England, has a fine seal attached to it. On its obverse the king is seated on a beautiful Gothic throne; and on



No. III.—SEAL OF MARGARET,
QUEEN OF SCOTLAND



No. VI.—SEAL OF DAVID

refuge in France, fleeing from Edward Balliol, returning again a few years later. An instrument or deed executed at Wheatley, near Doncaster, by Edward Balliol, then king, has attached to it the seal shown in No. v. This document, according to an old descriptive work, was a grant



No. IV.—SEAL OF QUEEN MARY



No. VII.—SEAL OF BRUCE



No. VIII.—SEAL OF
JOHN BALLIOL

Historical Scottish Seals

to Edward III. of England of the castle and town of Helicourt, in Pontieu.

The seals of Robert II., the first of the house of Stuart, are interesting; on one of them, attached to a charter granted by that monarch A.D. 1381, the king is represented on horseback. There appears to have been several great seals of Scotland during the reign of Robert, which lasted twenty years; but they were all of a similar character and design, and smaller than those generally associated with royal seals, both

France, where, in due course, she married the Dauphin. The seal shown, taken from an example in one of the royal collections of France, was used by Queen Mary during her widowhood, at the time when she was asserting her right of accession to the throne of England. It is said that Alexander I. first introduced the reverse or counter-seal, for before his time single impressions alone had been used. An example of the method of early counter-stamping the seal is given in No. iv., another seal used by



No. IX.—SEAL OF WILLIAM FRASER, BISHOP OF ST. ANDREWS

in earlier and later periods, in England. The somewhat insignificant example shown in No. iii. is that of Margaret, Queen of Scotland, who was the eldest daughter of Henry VII. of England. This Margaret, who was the wife of James IV., killed at the battle of Flodden Field in the year 1513, afterwards married Douglas, Earl of Angus, and her daughter Margaret married Matthew Stuart, Earl of Lennox, whose son, Lord Darnley, married Mary, Queen of Scots. The unicorn in Margaret's lap was one of the royal badges of James III., who, collectors will remember, struck gold coins called unicorns.

No. ii. is of special interest, and will readily be recognised as the seal of Queen Mary. The infant princess, born A.D. 1542, the same year as the death of her father, was proclaimed heiress to the kingdom of Scotland, and was soon afterwards conveyed to

Mary. On the reverse are the letters "M.R."; on the obverse the banners with the lion rampant and St. Andrew's cross are conspicuous, the shield itself being supported by two unicorns.

Many of the nobility and great men of Scotland had independent seals which they appended to important documents—documents the perusal of which often reveal habits and customs long forgotten, and record the names of places once of importance, now of little moment. The seals attached to such documents vary in size and also in the material employed; even the colour of the wax varies from almost vivid green to dark red. A little charter before us at the moment has seven seals attached, all varying in size and shape—the pointed ecclesiastical differing from the warlike military and the simple borough seals. No. vii. is a good example of the seals of the nobility

used for small documents at the period under review. Its design is very like the great seal of Robert Bruce already referred to ; it was used by Bruce, the *fifth* lord of Annandale, and it is remarkable for having at that early date a motto upon it. This, which reads "Esto ferox ut leo," is easily distinguishable — the saltier, the old arms of the Bruces of Skelton, is on the caparisons of the horse. Illustration No. viii. represents a very simple seal used by John Balliol, who claimed the crown of Scotland as being the son of Dervorgilla, the daughter of Margaret, eldest daughter of David, Earl of Huntingdon. The family were settled in Northumberland soon after the Norman Conquest, and apparently built a strong castle on the banks of the river Tees.

Much could be written in reference to the seals used by the nobility of Scotland, and also by ecclesiastics. Space, however, will only admit of one instance of these being given (see No. ix.), which represents the fine seal of William Fraser, Bishop of St. Andrews, who, being a younger son, devoted himself to the service of the Church, and was advanced by Alexander III. to the high office of Chancellor of

Scotland, A.D. 1273, and promoted to the See of St. Andrews in 1279. The arms of Fraser are on the bottom of the seal ; but it is recorded that the engraver did not accurately represent them.

Among the royal boroughs and towns there are many worthy of special notice. Unfortunately, these too must be treated very briefly, and the illustration shown in No. x. must serve to typify this class. It represents the seal of the burgesses of Edinburgh, on which the castle is shown adorned by two busts of kings ; beneath is a porter at the gate, and

on the battlements are two banners and two Scotchmen sounding their trumpets. No. xi. is the seal of James, Earl of Douglas, who was one of the signatories to the charter between England and Scotland, and this seal was his attestation to it. Douglas died on April 15th, 1488, and with him ended the first branch of that illustrious house. A collection of seals nicely arranged is always interesting, and when it is impossible to obtain specimens of the seals themselves, wax or rubber impressions may be obtained. Arranged chronologically, they form a pleasing and instructive historical group.



No. X.—SEAL OF THE BURGESSSES OF EDINBURGH



No. XI.—SEAL OF JAMES, EARL OF DOUGLAS



Punto de Aguja and Point d'Espagne By Bernhard and Ellen M. Whishaw

AUTHORITIES differ as to the origin and description of the antique pillow-lace referred to in the sixteenth and seventeenth century memoirs, pattern-books, etc., as "Point d'Espagne." Mrs. Palliser says that it was the gold and silver lace, sometimes embroidered in colours, which was so popular in the early part of the reign of Louis XIV.* Lefébure makes no attempt to elucidate its history, although he mentions "Puntos de España" in his account of the "Revolte des Passemens." † Miss Sharp alludes to the frequent misuse of the term "Point d'Espagne" as applied to Italian laces, but frankly admits that "with regard to Spanish lace it seems difficult to be certain of the facts of the case." ‡ M. Charles et Pagés merely say that "en général, l'aspect des guipures d'Espagne est lourd, compact, même massif." §

We need not multiply quotations from standard authors, who all, with the exception of Mrs. Palliser, appear to be convinced

Part I.

that Spain never produced any lace worth mentioning, but will bring evidence to show that the so-called "Point d'Espagne" of the sixteenth and seventeenth century writers was in fact neither gold nor silver lace, nor "needle point," nor guipure, but a very fine and delicate fabric, known to this day in Andalusia as *punto de aguja*.

Punto de aguja means to the Andalusian lace-maker now, as it did in the sixteenth century, literally "hook-stitch." The old *aguja* is represented to-day by the common crochet-hook, but so largely does this implement bulk in the mind of Andalusian women, and so many centuries of tradition lie behind their use of it, that even the common needle is called after it. The fine steel crochet-hook is to them the *aguja*; the sewing-needle is distinguished as the *aguja à coser*—needle to sew with. This may not be the meaning of *aguja* as given in the dictionaries, but it is universal among the women of the working class in South-west Andalusia.

Even now the Andalusians make a species of lace called *punto de aguja*: and although it has long fallen from its high estate, the designs, however elementary,

* *History of Lace*, French translation, 1892, p. 76.

† *Embroidery and Lace*, Spanish translation, n.d., p. 205.

‡ *Point ana Pillow Lace* (Murray, 1905), p. 62.

§ *Les Broderies et les Dentelles*, Paris, 1905, p. 175.



FRONTISPICE

"DOÑA VICTORIA"

The Connoisseur

are still traditional, while amateurs who make crochet professing to imitate *punto de aguja* (No. ix.) are quick to point out essential differences, in the stitches or mode of working, between the real thing and their imitation. A wooden fork called the *horquilla* was an essential part of the outfit of old. On this, with the aid of the *aguja*, a fine braid with a purled edge was made, afterwards to be worked, always with the *aguja*, into delicate and complicated designs. Now, alas! a cheap machine-made braid is produced for the purpose; and even in the convents, where one might expect to find a higher artistic standard, *punto de aguja* on machine-made braid is in vogue to-day, although plenty of women in the provinces of Seville, Cadiz, and Huelva still know how to make it on the *horquilla*.

The earliest mention of *punto* that we have as yet found is in connection with an Edict of 1534, forbidding brocades and gold and silver embroidery, with the result, says Sempere,* that "the embroiderers gave the patterns to the tailors, and these, with their wives, made of *punto* what used to be made of embroidery, at double the cost."

The Edict of 1563 permitted women to wear "sleeves of *punto de aguja*, of gold, silver, or silk"; and Philip II. wore stockings of the same work.†

The proficiency of the Spaniards in every class of embroidery and ornamental needlework at this time is shown by the extraordinary number of orders issued to repress such adornments. Sixteen or seventeen different kinds of what we should now call art needlework are mentioned by name in the Edict of 1623, which re-enacted, with alterations, those of 1534, 1563, and 1611, and many more are to be found in other Pragmáticas.

Father Marcos Antonio Camos published a book in 1592 in which he inveighed against the *cortaduras*, *trenzas*, *brosladuras y pasamanos*,‡ through which more money was spent upon the making of a garment than the material itself was worth. He also pours out the vials of his wrath upon the lace-makers. "I cannot keep silence about the waste and loss of time which has gone on for years with the *cadenetas*, which by a work made of thread extract gold and silver. The disorder and excess is not trifling, but hundreds and thousands of ducats are spent on work in which (while the eyesight is destroyed and the life wasted, and the women become consumptive, losing time which they could better employ) a few ounces of thread and years of time are used up, without speaking of other losses."§

* *Historia del lujo*, Madrid, 1788, vol. ii., p. 23.

† Sempere, vol. ii., pp. 56, 67.

‡ Cuttings, plaits, embroideries, and passementerie.

§ Sempere, vol. ii., pp. 76-8.

The precise meaning of the word *cadenetas* in this passage is open to some doubt; but in the country districts of Andalusia the *toile* of pillow-lace is called the *cadena*, and we find in Seville a very fine needle-wrought lace on a pillow-net, known as *cadenetas*, so that it seems safe to assume that the work against which Father Marcos took up his parable was lace in one form or another, if not actually the *punto de aguja* of our essay.

It must be borne in mind that down to the year 1609 the descendants of skilled Arabic craftsmen and manufacturers were still living in hundreds of thousands, under the name of Moriscos, among the Christian Spaniards. Even after the wholesale expulsion by Philip III. an appreciable number of them must have remained in the country, for the final edict of expulsion was not issued until 1712. How great an influence these capable and industrious people had on the development of the textile arts of Europe may be judged from the constant occurrence of such words as "Moresque," "Arabesque," "Arabicque," and "Spanishe stitche," in the pattern-books published in England, France, Italy, and Germany in the sixteenth century, while Dominic de Sera, in his *Livre de Lingerie*, published in 1584, says that most of his designs for *point coupé et passement* were collected by him in Spain. There were also "dentelles de moresse," patterns for *Moreshi* and *Arabeshi* (Taglienti, 1530); a *Livre de Moresque*, published in 1546; and another which included "entrelatz et ouvrages moresques" in 1530.*

We know that when the Moslem dominion in Spain, save for the kingdom of Granada, was brought to an end in the thirteenth century, the conquerors not only adopted the arts and industries† which centuries before had placed the Arabs of Spain in the forefront of European civilisation, but encouraged the conquered nation to remain and carry on their manufactures in the country by granting them rights and privileges similar to those of the Christians themselves. The result was that during the fifteenth century, even under so negligent a monarch as Henry IV. of Castile, the manufactures of Andalusia, and especially of Seville, were largely exported to England, France, Italy, and Flanders; textile fabrics being one of the most important branches of this flourishing commerce.‡

* Palliser, pp. 76, 86, and *Bibliography*.

† Needlework begins to bulk large in the Royal Wardrobe accounts of this period in England, and purchases of materials for the daughter of Edward I. are recorded. In this connection it is interesting to recall that Edward I. married Eleanor, daughter of Ferdinand III. of Castile, who conquered Seville in 1248.

‡ Zuñiga, *Anales de Sevilla*, 2nd ed., 1789, vol. i., pp. 68-73; vol. ii., pp. 451-2. First published in 1677.

Punto de Aguja and Point d'Espagne

That the lace known as *punto de aguja* was one of the articles of luxury which set a fashion for Europe in the sixteenth century we have long felt convinced, and now, after several years' search, we are able to give reproductions of two portraits, showing to what perfection this beautiful work had attained in Andalusia before persecution had driven the Moriscos out of Spain and caused the industrial ruin of the country. It is admitted to-day that Spain after the re-conquest owed her pre-eminence in the applied arts to the impulse given by the Arabs to these arts at a time when Christian Europe had hardly realised their existence. Moslem Spain was carpeting her floors with rich woven fabrics when England and France were covering theirs with rushes; was hanging her walls with gorgeous tapestries and brocades when England was content with the bare stone of which her fortresses were built; and was heating her palaces with tubular stoves when the Northern nations had not advanced beyond a fire in the centre of the hall, with a hole in the roof for the smoke to escape. The beds of her princes and nobles were spread with cloth of gold and silver when the Anglo-Saxon slept under the skins of wild beasts, and in the tenth century delicately embroidered linen was the underwear, not only of the great, but also of modest litterateurs who came to Cordova in search of fame and fortune.

All this domestic luxury took root and flourished among the Spaniards when Andalusia became a nominally Christian country. So much so, indeed, that the bishops and clergy are found inveighing against the enthusiastic attachment of their people to the "Moorish" fashions which led to such costly



No. I.—DETAIL OF RUFF OF PUNTO DE AGUJA,
SHOWING ARABIC INSRIPTION, ALLAH



a.—FIGURE FORMING AN ESSENTIAL DETAIL OF THE
DESIGN IN DOÑA VICTORIA'S RUFF

b.—ALLAH, DRAWN FOR COMPARISON ON THE SAME
SCALE AS a BY DON MAXIMILIANO RAIDÁ, OF MÓROCCO

modes of life; and edicts against profusion in dress and outward display were continually issued at short intervals from the second half of the thirteenth down to well into the eighteenth century.

Was it likely that Spain, with so good a start in the race, should have so lost her pre-eminence in the textile arts as to be compelled to take lessons from Italy, France, or Flanders, in her own special line of production, at a time when the Moriscos, who had been her teachers for so long, were still numerous in the land?

It is interesting to compare the ruff of *punto de aguja*, which forms the frontispiece of this article, with the ruffs of geometrical cut-point worn by Queen Elizabeth in the portrait in the National Gallery, and with that of Princess Eleanor of Mantua, reproduced in Miss Sharp's *Point and Pillow Lace*. That the Andalusian product is far more advanced artistically and more skilfully executed is not, we think, open to dispute, and that its

origin was Arabic is proved by the introduction of figures resembling Arabic letters, as an essential part of the design (No. i.).

The portrait is inscribed on the back "Doña Victoria." The lady was an ancestress of a distinguished family still living in their sixteenth-century mansion in the now dying town of Puerto de Santa Maria, which in the sixteenth and seventeenth centuries was one of the wealthiest seaports in Southwest Spain. It was for centuries the winter quarters of the royal galleys; and whole streets of ruined and decaying palaces dating from the period of its grandeur show what "El Puerto" was when kings and princes habitually sojourned there, and when great galleys were built and furnished by its merchants

for use in war or for trade with the New World. The name and history of the descendants of "Doña Victoria" and her husband are known to us, and although we refrain from publishing them here out of consideration for those still surviving, the facts can be privately communicated to any expert in lace who desires corroboration of our statement that the portrait is that of an Andalusian lady, painted at the end of the sixteenth century, and never removed from its niche in the family dwelling-house until it was sold, about a year ago, still in its sixteenth-century frame (No. ii.), to the man through whom we eventually obtained it.

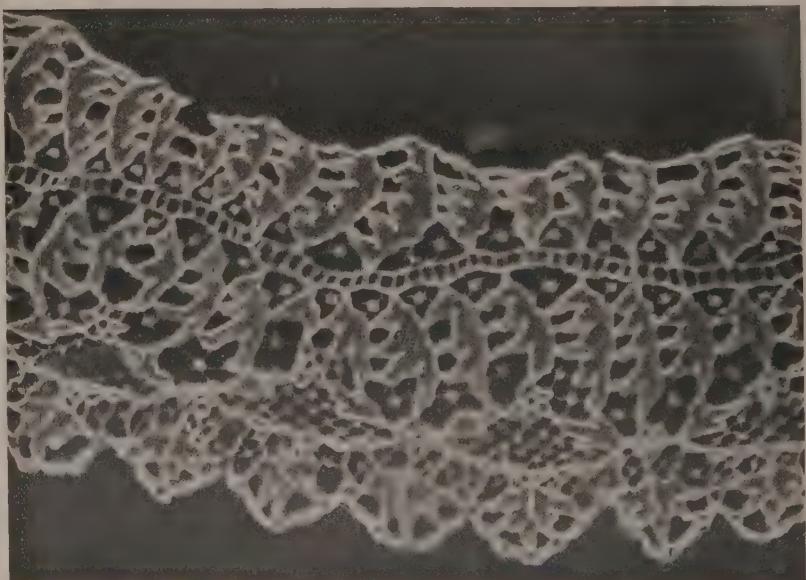
The second portrait (No. iii.), though valuable as corroborative evidence, has nothing like the same interest to students, because it not only shows a later development of the lace, from which the Arabic outlines have almost disappeared, but it has not been possible to learn its history. It was purchased in Seville quite lately from an old woman, who said that it had been given to her on the breaking up of the family to whom it belonged, the

this particularly fine and beautiful style of lace. Both paintings [have the arms of their respective families in the corner, with a knight's helmet above.

Our next specimen of *punto de aguja* (No. iv.) brings us down to nearly a hundred years later, being Philippine work of perhaps the end of the seventeenth century. It is not generally known



No. II.—PORTRAIT OF "DOÑA VICTORIA" IN ITS FRAME



No. IV.—DETAIL OF COLLAR OF PUNTO DE AGUJA PHILIPPINE WORK 17TH CENTURY

Punto de Aguja and *Point d'Espagne*

that when the Spaniards colonised the Philippines they largely employed Chinese labour at Manila in making embroideries and fine needle-wrought laces for home use. These first appeared in the form of fine work in white thread on soft muslin, or a most delicate fabric made of the fibre of the *abacá*, and developed later in the direction of the gorgeous silk-embroidered shawls, which are now the gala dress of every self-respecting Sevillian woman of the working classes, making the streets on a feast-day look like a garden of moving flowers.

Another specimen of *punto de aguja*, this time of late eighteenth or early nineteenth century make, is shown in No. v. It was rescued, in Seville, from the children of the late owner, who were using it as reins in a game of "horses," and is now in our possession. A striking



NO. III.—RUFF OF PUNTO DE AGUJA LATE SIXTEENTH OR EARLY SEVENTEENTH CENTURY SEVILLE

feature of the more modern specimens is the use of pillow-made flowers and leaves in connection with those of the legitimate *punto de aguja*, and in our opinion the joint employment of the two methods offers an explanation of the otherwise inexplicable intricacy of the design represented in the portrait of Doña Victoria. The sprays in No. v. have been appliquéd on machine-made net, but enough of the original *punto de aguja* and pillow-work remains to show its beautiful execution.

(Photographs by Beauchy, Seville, and Castro Verde, Puerto de Santa María.)

Erratum in article "Puntas and Passmenterie," published in the June Number:—

Page 82, col. 1, 3rd line from bottom, insert a comma after *puntas*. [All rights reserved.]



No. V.—PUNTO DE AGUJA TRANSFERRED TO MACHINE-MADE NET

EIGHTEENTH CENTURY

FOUND IN SEVILLE



[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT.

DEAR SIR,—I enclose herewith a photograph of a portrait, in order to learn the name of the officer. It is from a large pastel by J. Russell, R.A. I shall be much obliged for any information.

Yours truly,

J. WHITEHEAD.

UNIDENTIFIED
PORTRAIT.

DEAR SIR,—The portrait belonging to Mr. H. Goujon, reproduced in the November number, seems to me to have a distinct likeness to Jane Seymour, but there is something wanting; it is too smooth and lacking character compared with other portraits of her by Holbein, and may be some old copy. There is an original portrait of her by Holbein in the Wallace Collection.

Yours truly, E. SCHILLING.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—The unidentified portrait in THE CONNOISSEUR MAGAZINE for November, 1909, is Anne of Cleves, wife of King Henry VIII. This portrait is at Hampton Court Palace, on the Thames, and the artist is Holbein, the great German painter, as your correspondent, H. Goujon, wants to know all about it.

(Miss) E. WARREN.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—The beauty and charm of the unidentified portrait by Holbein in your column of Notes and Queries for November must excite the interest of many of your readers. It would appear to me that some striking points of resemblance may be recognized in it to the portrait of Lady Mont-eagle in the Royal Collection, included in the engravings of Holbein's portraits of the Court of Henry VIII., published by John Chamberlaine in 1828. The unidentified portrait may well be Lady Mont-eagle, a few years later than the date of the drawing in the Royal Collection.

Yours truly,

H. W. FRESTON.

PORTRAIT OF CAMILLE
DE NEUVILLE.

DEAR SIR,—In THE CONNOISSEUR MAGAZINE for January last, page 52, you were kind enough to reproduce an engraved portrait in line

of Camille de Neuville, Archbishop of Lyons. Hitherto, and notwithstanding the publicity given to the portrait in your columns, I had been unable to ascertain the name either of painter or of engraver. Thanks, however, to the courtesy—and, I may add, enterprise—of Messrs. Fredk. Daniell & Son, I have been enabled to identify such engraving as being without doubt by Jean Jacques Thourneyser, after a painting by Mignard. Thourneyser was born at Basle in 1636, and died in 1718. The date of the engraving is about 1672.

Yours faithfully,

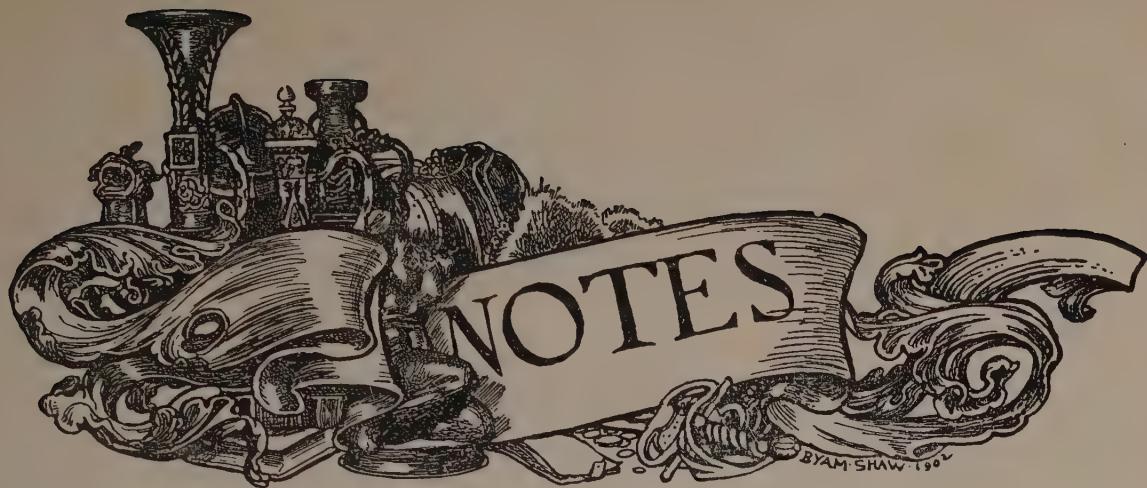
JNO. MALLETT.



CHARLES, DAUPHIN DE FRANCE

BY LA TOUR

From "French Pastellists of the 18th Century,"
Published by Messrs. Macmillan & Co., Ltd.



THIS perfect specimen of the silversmith's art belongs to the Corporation of the city of Lichfield,

The Ashmolean Cup and is known as the "Ashmolean Cup."

It was given to the city in 1666 by Elias Ashmole, the great antiquary.

The cup, which is of beautiful design, is one of the priceless treasures of this ancient and historical city, and is used only on State occasions.

Elias Ashmole was a native of Lichfield, born in 1617, and educated at the local grammar school. At an early age he removed to London, and became resident in the family of his uncle, James Paget (puisne baron of the exchequer), to whose friendship he was greatly indebted for his future career. In 1664 he became a student at the Brasenose College, Oxford, and after attaining great proficiency in philosophy, he entered as a captain in the Royal Army during the Civil War. Upon the surrender of the royalist forces at Worcester, he retired to London, where he became acquainted with the most learned men of the age. In 1649 he married Lady Mainwaring, and in 1653 published his *Theatrum Chemicum Britannicum*. In consequence of his learning, and his loyalty to the Stuarts, Charles II. gave him the office of Windsor Herald. In 1661 he was admitted Fellow of the Royal Society, and constituted Secretary of Surinam in the West Indies. Oxford University created him M.D. in 1669, and about the same time he visited his native city, where he was splendidly

entertained by the Corporation. In 1672 he published his great book on the *Noble Order of the Garter*, with which His Majesty was so well pleased that he granted Ashmole £400. The author died in 1692, and having turned his attention to antiquities and records, he bequeathed a large and magnificent collection of books, manuscripts, gold medals, and other curiosities to the University of Oxford, where

they have been carefully preserved—the collection being known as the "Ashmolean Museum." The value of his gift to Lichfield can be estimated by the fact that the cup, in the year 1666, cost £22—a sum which would run into three figures of our present money.

Naturally in a city where so many old customs are observed this cup is periodically brought out of the dark prison dungeons, which are now used as corporation safes, to lend a note of "richesse" and grandeur to certain ceremonies. Not the least interesting of these occasions takes place on Shrove Tuesday, when, after the Mayor, Sheriff, and Corporation have opened the annual fair, they retire to the Council Chamber. There on the table stands a magnificent Simnel cake, and close beside it the Ashmolean Cup, filled to the brim with wine. The mayor, after reading the origin of the custom, serves each of the assembled members with a piece of the cake, and then various quaint and interesting toasts are drunk from the cup, which is handed round the circle of aldermen and councillors.



THE ASHMOLEAN CUP

The Connoisseur

WHEN it is said that nearly three-quarters of this bulky volume concerning the art and life of the great

Rubens
By Edward
Dillon
(Methuen)
25s. net

upon Rubens, the research into every detail of his

Flemish master consists of illustrations and lists of his works in public collections—close upon five hundred plates—the best tribute is paid to the publisher and author; for an illustration of a picture is its most valuable criticism. The writings

his art. He is the very Rabelais of painting. Now and again, as in his *Diana Returning from the Chase*, and the supreme portrait group of his career, the *Rubens and Isabella Brant* at Munich, he reveals the serene gifts that place him in the front rank of the ages. And in the statement of action, the rush and impetus of the boar-hunt, the clangour and brutal emotions of battle, and the like violences, no painter ever surpassed him. Yet—it is nearly always “yet” when one stands before



DIANA RETURNING FROM THE CHASE BY RUBENS (DRESDEN)

splendid career, must have been stupendous. The influence of his art has been as prodigious as his personality was vigorous and dramatic. And yet—his lackings are as vast as his gifts were great. It is impossible to speak of the splendid fellow except in superlatives that vie for broidery of words with the stiff magnificence of his elaborate habit. The very vitality and rude force of his art thrust aside judgment. But when we look calmly upon his wide achievement, how “uncomfortable” is his art! To live with it were almost as serene as to take up one’s life amid the blare and trumpetings of a merry-go-round at a country fair. The restlessness and exaggerated strenuousness of his art weary the eye. And one goes to his great landscapes with a sigh of relief, as though one entered a peaceful haven after a tempest. On the whole, the influence of the man is vaster far than

FROM "RUBENS," BY EDWARD DILLON (METHUEN AND CO.)

the art of Rubens—there is ever a something (is it melodrama?) that compels qualification. He rarely seized rightness of type; his imagination ever faltered in stating character. Perhaps the Gothic genius for character was thrust from his vision by the training of Italy; perhaps he lacked it. But his Susannas, his saints, his gods, and his goddesses were sorry efforts of the creative imagination.

It has been said in excuse that he was only concerned with the model before him. So be it. But in giving the cook or scullery-wench the title of Susanna or Venus he committed vulgarity—whereas, as cook or scullery-maid there had been no hint of vulgarity. The man was in fact a living contradiction. Princely and with princely tastes, a diplomat and a clean-liver, he spent himself upon creating a florid, shouting, and, to put it

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frankly, a coarse art that, given no knowledge of his career, would have made one class him as a loose-living and coarse fellow. Yet over all he did is a sumptuous and aristocratic atmosphere which reveals the breeding of the man, and flatly contradicts the rude and coarse vision of him! It makes one shrewdly suspect that such was the "culture" of the age. . . . Of his life, and of the man, you shall find a true and faithful account in this large volume. Mr. Dillon's instinct was true indeed when he decided to give the career of the artist and the times in which he moved, and which chiefly wrought him and his art. Indeed, it is in his short preface that Mr. Dillon reveals his limited powers in judgment of works of art. He has not purged his mind of the literary falsities that criticism has wrought about the significance of art. He draws a vast distinction between the direction of a man's art and its "purely artistic side." There is no distinction. He has tangled his ideas of art, as

even greater writers have done, in the confusion of art with the craftsmanship that produces art—a very different thing. It is absolutely fantastic to assert that what a man selects to paint is secondary to the way he paints it. But this is a very different thing from "its religious or moral bearing." The prime and eternal part of a man's art is the perfection of its emotional utterance. If a man express the tumult of battle, the sweet sadness of twilight, the allure of woman, the multitudinous sensings of the emotions in the presence of life, he is an artist, no matter how crudely or how well he state these things. The rest is an affair of craftsmanship. It is exactly in Rubens's power of stating the sensations, exactly inasmuch as he utters the spirit and significance of his age, that he is a great artist. And Mr. Dillon could not have betrayed his limitations in a full understanding of the prime significance of art more clearly than in the sentence concerning "our confusing 'our confusing the purely artistic with the literary or emotional elements

of the artist's works"—for the emotional is the artistic, whilst the so-called "literary" has nothing to do with the art of painting, and may be included or excluded without enhancement or derogation of that art. Some of the supreme painting of the ages has included the "literary"—none has been wholly without it. The sacred paintings of the Old Masters are as "literary" as the English illustrations of the 'sixties. This talk of "literary" and "subject" is the veriest cant of critical gabble. The artist is as justified in telling a story as in not telling it, *provided*—and here is the rub—

that he can get the story complete within the four sides of his canvas. I will go much further. The symbolists, who are the worst sneerers at "story," as a rule are the worst offenders against art, for the moment a symbol is not obvious it is pathetically inartistic. Mr. Dillon has, however, fortunately kept his opinions on art well under control, and has given us, by consequence, an excellent life of Rubens and a

valuable book containing a very large mass of reproductions from the great Flemish painter's achievement. This was the wiser part both for his readers and his own reputation, since his utterances on art prove him to be but steeped in the conventional utterances of a criticism that has passed away, or is passing away, but which, unfortunately for the writers, remains in print as their eternal indictment of ignorance and pedantry. This is all the greater pity on Mr. Dillon's part, for when he forgets what he has read, and, as he now and again does, reveals his own personal taste and judgment, it rings true and shows right appreciation.

THE above photo portrays a Japanese "Jesuit" plate. These plates were made when the An Historical Society of Jesus were establishing Plate Catholicism in Japan, and the date of this example is early eighteenth century. They are very



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scarce, and when possessing a text thereon, as in the present instance, are known by collectors as "Jesuit Baptismal Text Plates." It is interesting to note the intermingling of Western and Eastern art in the decorative work, and it seems quaint to observe on an Oriental plate the Italian Amorini supporting the text scroll. This original plate is in Stonyhurst Museum: and the writer is much indebted to one of the Rev. Fathers for his kindness in giving him this photo of the same.

THE fashion of carrying a bed and other articles of furniture on the journeys of the king and great nobles

A Royal Bedstead terminated early in the Stuart dynasty, in other words, more or less simultaneously with the introduction of elaborate upholstery. Beds of earlier date, with comparatively simple curtains and valances, such as the one at Berkeley Castle, were capable of being taken down and carried on packs, and on the walls of the chamber in which it stands are the original embroidered velvet hangings to match the bed, which no doubt served to cover the walls in other castles when the bed was erected.

The particular importance which from feudal times was attached to the state bed is a matter of much interest; certainly its possession added to the grandeur of the family. In Italy, and especially at Venice, during the sixteenth century, the bed was the all-important piece of furniture. Receptions held by the owner in bed convey somewhat the same air of luxury as one would attach to the idea of a king or queen seated on an elaborate throne whilst the courtiers stand or kneel.

Nothing could better illustrate the dignity the state bed has attained than the gift of one by the United Provinces to the unfortunate Queen Palatine when she took up her residence in Holland. Owing to her financial troubles, the State eventually purchased back their gift from her at a price of £5,000, and afterwards presented it to Catherine of Braganza, on her marriage with Charles II.

The latter part of the seventeenth and the beginning of the eighteenth century was the time when the most ornate examples were produced. Messrs. Lenyon, at Old Burlington Street, are fortunate in possessing probably the most perfect example known of a bed of this period, which, moreover, still possesses in its entirety the original set of curtains and other hangings. How these, after 200 years, remain in such condition is at first an enigma, but it is to some extent explained by the fact that for upwards of 100 years the bed is known to have stood in a locked and unused room; in fact, in the very room which it originally occupied, and from which it was removed to its present quarters. The history of this bed is known, both it and the other furniture which can be seen in the illustration having been ordered specially for the reception of Queen Anne when she stayed at the house of one of her ministers on one of her journeys; and on a subsequent occasion she again occupied it.

Whether £5,000 was a fair market price for the bed which was eventually given to Catherine of Braganza cannot easily be proved; perhaps the anxiety of the Dutch Republic to stand well with England after the accession of Charles II. may have tempted them to pay more than its

value; but there is a family tradition that the one which we illustrate originally cost £4,000—a figure which in those days meant far more than it would represent to-day.

JOHN JACKSON, whose portrait of the *Honble. Mrs. Agar-Ellis* we reproduce as a frontispiece to the present number, is one of that great army of Our Plates painters who betray in their work the influence of Sir Thomas Lawrence. He was born in 1778, a few years after Lawrence saw the light, and died in 1831, the year following Sir Thomas's sudden decease. Elected an Associate of the Royal Academy in 1815, he only had to wait two years before receiving the title of Academician. One of his finest portraits is that of Flaxman, which he painted for Lady Dover; others of note being those of *Miss Stephens, afterwards Countess of Essex*, in the National Portrait Gallery, and of *Earl Grey*, in the Museum at South Kensington.

The Honble. Mrs. Agar-Ellis, later Lady Georgiana Agar-Ellis, was the daughter of George, 6th Earl of Carlisle, and wife of J. W. Agar-Ellis, Baron Dover.

The portrait on the cover of the present number is that of *Lady Charlotte Fitz-William*, by Sir Joshua Reynolds, and is reproduced from the engraving by James McArdell, published by the painter in 1754.

The portrait of *Master Lambton*, which we reproduce from the painting by Sir Thomas Lawrence in the possession of the Earl of Durham is perhaps one of the best known of this famous painter's works, this popularity being largely due to the fine mezzotint engraved by Samuel Cousins—a plate which practically made the reputation of the engraver. Master Lambton was the son of the first Earl of Durham. He was born in 1818, and died in 1831, at the early age of thirteen.

THE Royal Copenhagen Porcelain Works are just celebrating with befitting pride the twenty-fifth anniversary of Professor Arnold Krog's Copenhagen directorship of this renowned factory. Porcelain

The marvellous developments in technique in the hard porcelain of Copenhagen, its under-glaze decoration, its fine modelling, and its national character are the outcome of the genius of Arnold Krog. With a zeal happily directed in channels most appropriate to the technique of ceramics, this truly great artist-potter has inspired a band of artists and created a school instinct with the poetry and imagery of his native land.

Collectors and connoisseurs have long had an eye on the productions of the Royal Copenhagen Factory, marked with the three blue wavy lines (symbolic of the Sound, the Great Belt, and the Little Belt, the suggestion of Queen Juliane Marie in 1779). European museums have been quietly acquiring specimens of Copenhagen porcelain of the period from 1885 onwards to the present day, and far-seeing experts have realized the last quarter of a century as the golden period of Copenhagen porcelain. The unrivalled character of the fluid glazes, especially the crystalline glazes discovered by the factory in 1886 and first exhibited then to the public, have won the admiration of all European potters.



ON August 23rd to 26th Messrs. Chesterton and Sons sold the contents of "Monksfield," Binstead, near



Ryde, Isle of Wight, by direction of the executors of the late Mr. G. Peabody Russell. The many pictures included: Corot, *River Bank*, with trees, figures and cattle, 22 in. by 18 in., £96; Ziem, *Dutch Canal*, 25 in. by 15 in., £172; and

Benjamin Constant, *Portrait of Madame Sarah Bernhardt* in the character of an Oriental beauty, standing against a background of Persian tapestry, 38 in. by 21 in., £108.

Messrs. Robinson, Fisher & Co.'s first picture sale (October 14th) of the season included two lots of note: J. Hoppner, *Portrait of a Gentleman*, in red coat, powdered hair, and white cravat, nearly full face, on panel, 30 in. by 24 in., 130 gns.; and Sir T. Lawrence, *Portrait of a Lady*, in white dress, dark hair, the face slightly turned to the left, an unfinished whole length, on canvas, 94 in. by 38 in., 400 gns.

Messrs. Knight, Frank & Rutley sold at 9, Conduit Street, W., on October 22nd, a number of pictures by Old Masters, the property of Sir George Dashwood, and removed from Kirtlington Park, Oxon., among which were a pair by Calvario, described in the sale catalogue as the uncle and master of Canaletto, but who is unrecorded in Bryan:—*St. Mark's, with the Campanile, Venice*, a festival with many boats and figures, 52 in. by 101 in., 105 gns.; and the companion picture, 70 gns.; Rubens, *Ladislaus, King of Poland* (1632-48), half length, wearing plumed hat, sword, etc., 48 in. by 38 in., 200 gns.; Jordaeus, *Diogenes*, a life-size picture of the philosopher in a group of figures, 72 in. by 84 in., 105 gns.; Rosalba, a set of four pastel drawings of female heads, with accessories emblematical of the four seasons, each 24 in. by 19 in., 150 gns.; and Gerard Honthorst, *Prince Frederick Henry of Orange and Nassau*, in armour, with lace collar and Order, on panel, 60 gns.

The chief interest of Messrs. Robinson, Fisher & Co.'s sale of pictures and drawings on November 25th was the well-known whole-length portrait by Sir Thomas Lawrence of the *Duke of Wellington*, exhibited at the Royal Academy of 1825, and ever since then the property of Sir Robert Peel. It shows the Duke standing in a landscape, in dark dress with white-lined cloak thrown loosely over his shoulders, holding a telescope, on canvas, 96 in. by 60 in. It was engraved by Samuel Cousins in 1847, and was now sold for 2,000 gns. An effort is being made to purchase the portrait for Wellington College, and the purchasers have given the committee a six-months' grace in which to acquire it at cost price. It is to be hoped that Old Wellingtonians in all parts of the world will immediately and generously respond to the call. The sale also included from various sources the following pictures: F. Bol, *Portrait of a Lady*, in black dress with deep lace collar and cuffs, holding her gloves in her left hand, her right hand on a chair, 40 in. by 30 in., dated 1643, 320 gns.; W. Muller, *View in a Country Village*, in the foreground a stream with ducks and three children fishing, a cottage shaded by trees, with cattle resting near a barn, 42 in. by 36 in., signed and dated 1865, 280 gns.; A. Cuyp, *An Extensive View of the River Dort*, with fishing boats and figures in the foreground, on the low banks on the left is a village with windmill and other buildings, on the right a cathedral, on panel, 42 in. by 19 in., signed, 340 gns.; and four drawings by D. Cox, the most important being *Flying the Kite*, 11 in. by 8 in., 1853, 130 gns.

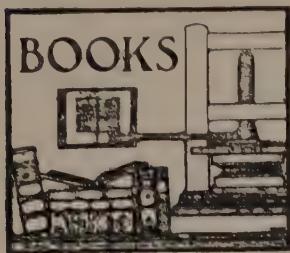
Messrs. Christie's sale of old pictures on November 27th included the collection of Mrs. Hartmann, of White Lodge, Richmond Park, when a pair of portraits of the Holbein School, *A Gentleman* in dark dress and cap, holding a watch, and *A Lady* in black dress and white cap, holding her gloves, on panel, 24 in. by 18 in., sold for 1,000 gns.; and a picture by Conegliano, *The Madonna*, in blue and red robes, holding the Infant Saviour, on panel, 19 in. by 15 in., 105 gns. Another property included: A. Van der Neer, *A River Scene*, with buildings, windmill and boats, moonrise effect, 18 in. by 24 in., 340 gns.

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THE new season was opened by Messrs. Puttick and Simpson on October 7th. As a rule, sales held just at the commencement of the season are unimportant, but this one was much above the average, a number of really good and valuable books being disposed of at prices which compared very favourably with those generally obtained

for works of a similar character when the market has settled down. In one or two instances, indeed, higher prices were realised than might have been considered probable. Thus, £114 was a large amount to pay for John Winthrop's *Humble Request of his Majesties Loyall Subjects*, a small quarto pamphlet of ten pages printed at London for John Bellamie in 1630 (unbound, title practically uncut), and the same remark applies to the £206 obtained for Campbell's *Advertisement concerning the Province of East New Jersey*, another pamphlet, this time of 22 leaves, printed by John Reid at Edinburgh in 1685. These *Americana* are exceedingly rare, as may be imagined, and it is worthy of note that neither of them has been seen in the auction rooms during the last twenty-three years. Other books of the same class included Shepard's *Clear Sun-shine of the Gospel*, 1648, 4to, £10 (unbound), as against £7 5s. obtained in 1901 (mor. ex.), and a *Collection of Voyages and Travels*, 2 vols., 4to, 1711, containing, *inter alia*, Lawson's *Account of Carolina*, £2 2s. (old cf.). A map of Carolina and of the river Meschacebe "with the Prickt line from Prt Royal to the lake of Champlain as ye limits and bounds of ye English Colonies," sold for £6. This map, though apparently undated, may be assigned to the last quarter of the seventeenth century.

Among the books of a general character sold on this occasion, the following are interesting:—*The Tragædia of Euripides*, printed by Aldus at Venice in 1503, the *editio princeps* consequently, £3 3s. (old mor., wanted leaf containing printer's device in each of the two volumes); Lamb's *John Woodvil, a Tragedy*, 1802, £8 10s. (bds.); our old friend Pierce Egan's *Life in London*, 1821, with the thirty-six coloured plates, but having several leaves repaired, £5 (mor. ex.); Milton's *History of Britain*, 1st edition, 1670, 4to, £3 3s. (old cf.); Daniell's *African Scenery and Animals*, 1804, folio, with thirty large coloured plates, £21 10s. (old hf. russ.); and Thackeray's *Flore et Zephyr*, the complete set of eight tinted lithographic plates and the vignette from the cover, the whole detached and mounted on four folio sheets, £59. The following original editions of works by Oscar Wilde realised the prices affixed:—*Salomé*, 1893, 22s.; *The Ballad of Reading Gaol*, presentation copy with author's inscription, 1898, £5 15s.; *Intentions*, 1891, £1 8s.; *An Ideal Husband*, presentation copy with author's inscription, 1899, £5 10s.; *Lord*



Arthur Savile's Crime, 1891, 17s.; *Lady Windermere's Fan*, 1893, £3 10s.; *A Woman of No Importance*, 1894, £1 19s.; and *A House of Pomegranates*, 1891, £2 15s. Note should also be made of the three following works, which were complete and in sound condition—a combination which does not often occur:—*The Newgate Calendar, or Malefactor's Bloody Register*, 5 vols., 8vo, Cooke, 1775, £4 5s. (cf. ex.); Wilkinson's *Newgate Calendar Improved*, 5 vols., 8vo, Kelly, 1790, £4 7s. 6d. (cf. ex.); and *The Tyburn Chronicle or Villainy Display'd*, 4 vols., 8vo, Cooke, 1768, £3 17s. 6d. (cf. ex.). Books of this class always bring good prices; but, as intimated, they are not often found in good condition, having been thumbed for the most part almost out of existence by rough-shod readers, who snatched a fearful joy from a contemplation of the gallows and the gaol. Messrs. Puttick & Simpson's catalogue of the first sale of the season comprised 690 lots, and the total sum realised was £1,090 11s. 6d., an excellent average for the time of the year.

Only four sales took place in October, that is to say, the one already noticed, two others held by Messrs. Hodgson on the 12th and three following days and on the 20th and two following days respectively, and Sotheby's sale of October 28th and 29th. These may very conveniently be taken together, as they were of comparatively little importance, though by no means destitute of redeeming features. One of the first books to attract attention is *Thomas Stanley's Poems*, a work privately printed in 1652, which realised £9 10s. (old cf.). This copy contained the additional verses as given by Lowndes, viz. *Aurora, Ismenia, and the Prince*, by Don Juan Perez de Montalvan, and *Oronta, the Cyprian Virgin*, by Girolamo Preti. Among other books disposed of at these three sales were many old favourites, as, for instance, Apperley's *Life of Mytton*, the second edition of 1837, specially noticeable because it contains eight new plates, £4 12s. 6d. (mor. ex.); *Fielding's Works*, 10 vols., 8vo, 1821, £3 6s. (cf. broken); *Gerarde's Herbal*, 1633, folio, £4 2s. 6d. (old cf.); *Dr. Johnson's Works*, 9 vols., 1825, 8vo, £1 13s. (old cf.); Major's second edition of *The Compleat Angler*, 1824, £1 8s. (cf. gt.), and others.

Works on ballooning are much sought after just now, provided they are old—the older the better—and in sound condition. *The Three Last Aerial Voyages* made by M. Garnerin, 1802, *Æronautica, or Voyages in the Air*, n.d., and *Aerostatics: or a History of Balloons*, 1802, each of the two first-named having a coloured frontispiece, are examples of the kind of books in request. The three, with two others of little interest, realised £1 16s., a sum very likely to be considerably augmented in the near future. A complete set of the publications of the *Henry Bradshaw Society*, 36 vols., 8vo and 4to, 1891-1909, realised £16 (orig. cl.); Sir Henry Howorth's *History of the Mongols*, 4 vols., roy. 8vo, 1876-88, £6 6s. (cl.); the Library Edition of Eugène Sue's *Mysteries of Paris* and *The Wandering Jew*, the etchings on Japan paper, 12 vols., 1903, £4 (cl. ex.); Oscar Wilde's *The Sphinx*, 1st edition, limited to 200 copies, 1894, sm. 4to, £4 7s. 6d. (vell.); *Matthew*

In the Sale Room

Arnold's Works, édition de luxe, 15 vols., 8vo, 1903-4, £4 10s.; *The Camden Society's Publications*, 1st series, complete, 105 vols.; 2nd series, first 6 vols., and 3rd series, vols. 6 and 9 to 16, together 122 vols., small 4to, 1838-1909, £14 5s. (orig. cl.); *Dickens's Works*, the "Gadshill Edition," edited by Mr. Andrew Lang, 34 vols., 8vo, 1899, £9 (hf. mor.); and Howard's *Spirit of the Plays of Shakespeare*, on large paper, 5 vols., 4to, 1833, £3 (hf. mor.). This last is an excellent work, though, for one reason or another, it realises less than formerly. The plates are in outline, and that has, very probably, something to do with the depreciation, plates of that character not being in request just now.

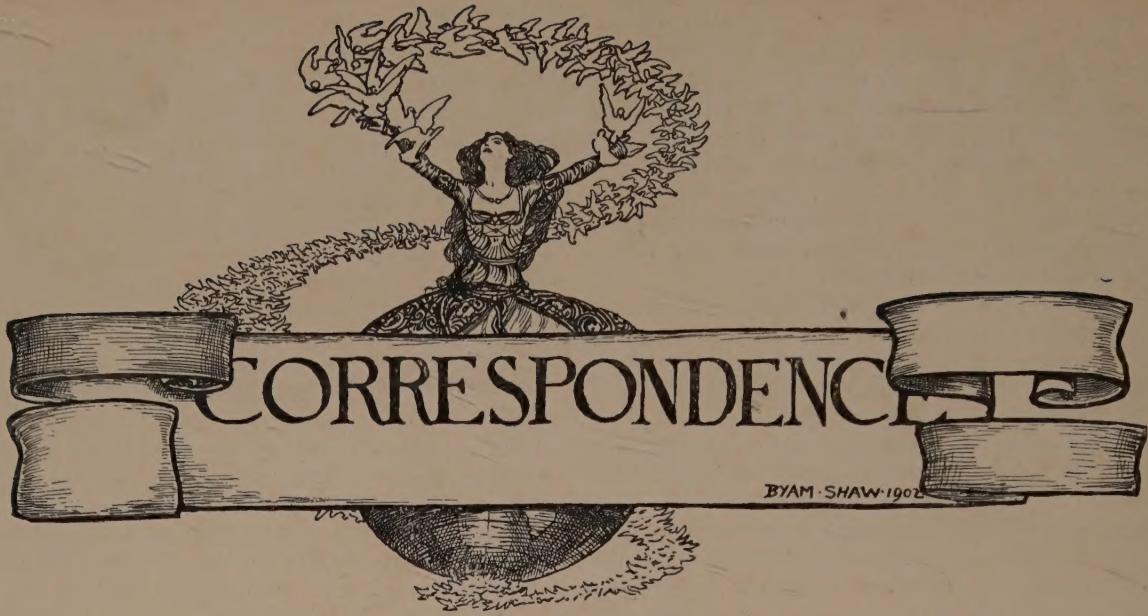
Any reader of these notes who happens to have a copy of the first edition of *Poems by John Keats*, printed for C. & J. Ollier in 1817, should note the high price which is invariably paid for any clean copy in the original brown boards which may by chance find its way into the auction rooms. One in this condition sold for £140 on October 20th, though that is not a record price, for precisely the same amount was obtained for a similar copy in April six years ago. Both were complete, with the half-title and the paper label on the cover, and looked as though they had not long left the publisher's office, being remarkably clean and fresh in appearance. Another work by Keats realised £25 10s. at the same sale. This was the original edition of *Endymion*, 1818, 8vo, also in boards as issued with the label on the cover, the half-title and the five-line list of Errata, this showing the earliest issue. A number of books having coloured plates also realised substantial amounts, e.g., *Doctor Syntax's Tour to the Lakes*, 2nd edition, 1812, 8vo, £5 17s. 6d. (bds., with label); *Doctor Syntax's Tour in Search of a Wife*, 1st edition, 1821, 8vo, £8 10s. (bds., with the advertisements at the end); Papworth's *Select Views of London*, 1816, royal 8vo, £24 10s. (bds., with label); Ackermann's *History of Oxford University*, 2 vols., impl. 4to, 1814, £7 17s. 6d. (bds., with labels); Ackermann's *History of the Public Schools* (Winchester College only), 10 coloured views, 1816, impl. 4to, £6 6s. (orig. bds.); Sullivan's *Picturesque Tour through Ireland*, 25 coloured views, 1824, oblong 4to, £5 12s. 6d. (orig. hf. mor.); Calvert's *The Isle of Wight*, map and 20 coloured plates, 1846, 4to, £3 6s. (orig. cl.); and a number of others of less importance. Reference must also be made to that celebrated work by De Quincey, known as *The Confessions of an English Opium-Eater*, first published by Taylor & Hessey in 1822, 8vo. An uncut copy in boards with linen back sold for £5 17s. 6d.

The title and date "λωτοφαγοί, 1860," would not on the instant strike anyone who was not forewarned as being Lord Lyttelton's translation of Tennyson's *The Lotus Eaters*, which was privately printed in the year in question, and has now become most difficult to procure. The reason is that this translation, when it occurs for sale—and that is but seldom—is usually quoted under a descriptive English title (in this instance both titles were given), and so a slight effort of memory, with the Greek title as an index, becomes essential, in very many instances at any rate, before the book can be

identified in the mind. This copy, which sold for £7 15s., was in the original limp cloth, and had an inscription, "From the Author." It should have realised more, one would think, under the circumstances, seeing that at one time £10 or £11 was usual, but there is no accounting for the ups and downs of the book-market.

It will now be as well to mention a number of books which, from the infrequency of their occurrence, are worthy of passing notice, irrespective altogether of the sums realised for them. The list may be made up as follows:—*La Poetica di Giorgio Trissino*, printed at Vicenza in 1529, folio, noticeable as containing the first printed version of Dante's *De Vulgari Eloquentia*, the Latin text appearing separately in 1577 at Paris. This realised 18s. (vellum); Jesse Foot's *Life of Arthur Murphy*, the actor and dramatist, 1811, 4to, extra illustrated by the insertion of thirty-six portraits and views from Richardson's series, £1 13s. (old russ.); the *Trilogium Animæ*, printed in Gothic letter by Koberger, of Nuremberg, in 1493, small 4to, £2 16s. (vell.); the *Epistolaæ Familiares* of Æneas Sylvius, also in Gothic letter by the same printer, 1486, small 4to, £2 14s. (old cf.); *The Priest in Absolution*, 2 parts, privately printed, 1869, £1 9s. (wrappers, one missing); Killigrew's *Four New Playes*, 1666, folio, £3 (old cf.); *Poems by Melanter* (i.e., R. D. Blackmore), 1854, a presentation copy with inscription "J. Goodwin, from the Author," £2 10s. (orig. cl.); *Gradus ad Cantabrigiam*, by "A Brace of Cantabs," with coloured plates of the University costume, 1824, 8vo, £1 17s. (bds., uncut); *Biblia Latina*, Basle, 1477, folio, 482 pages (should have 523), £7 (old cf.); *The Encyclopædia Britannica*, latest edition, 36 vols., 1875-1903, £8 2s. 6d. (hf. mor.); and *Hogarth's Works*, as restored by Heath, 1822, £6 5s. (old mor.). This last work has a secret pocket within the back cover, in which should be found three suppressed plates.

Messrs. Sotheby's sale of November 1st comprised the library of the late Mr. B. M. Jalland, of Holderness House, East Yorkshire, and a number of books from various sources, the whole being catalogued in 312 lots, realising the total sum of £652 10s. Mr. Jalland's library, though good of its kind, was not very noticeable, and the amounts realised were, as a rule, unsubstantial. That well-known work, Ackermann's *Microcosm of London*, celebrated for its coloured plates of old-time manners and customs, 3 vols., 4to, 1811, sold for £7 (hf. mor.); Boydell's *History of the Thames*, with the plates coloured like drawings, 2 vols., 4to, 1794-96, £9 15s. (contemp. mor.); a complete set of Donovan's *Works on Natural History*, 39 vols. bound in 21, 8vo, £7 15s. (hf. mor.); Kip's *Théâtre de la Grande Bretagne*, 4 vols. in 2, 1708-13, folio, £22 (orig. cf.); and, more important than any, the fifth edition of Walton's *Compleat Angler*, 1676, with the first edition of Cotton, 1676, and the *Experienced Angler* of Col. Robert Venables, 1676, the whole in one volume, £26 (orig. cf.). This work, which had the general title, *The Universal Angler, made so by Three Books of Fishing*, was in very fair condition, though one of the title-pages had been rather badly shaved.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Coins and Medals.—**War Medals.**—A1,007 (New York City).—The private's medal of the West India Regt., with bar for "Sierra Leone," is worth, in London, about 12s. 6d. These medals are fairly common. They were given for small military operations in Sierra Leone in 1899. It is impossible to value your silver candlestick without seeing it. The majority of books on antique silver deal mainly with English productions, but we do not know of any works on foreign silver published in this country.

Silver Tetradrachms.—A1,216 (Leith).—The values are as follows: (i.) Athens, 8s. to 10s.; (ii.) Tyre, 10s. to 12s.

Furniture.—**Chair.**—A1,843 (Scawby).—The chair appears to be Dutch with French influence. A set of six, in good condition, should be worth about 25 gns.

Mahogany Chair.—A1,419 (Temple).—Your photograph evidently represents an English mahogany chair of the 18th century. Such chairs are not uncommon, and are worth about 35s. to £2.

Sand Box.—A1,416 (Lew Trenchard).—The drawing you kindly sent us represents a rather uncommon piece, namely,

an old sand box, probably of the 17th century. It would have been used in connection with the old ink-horns before the introduction of blotting-paper. We do not remember seeing or hearing of one being sold, and it is practically impossible to fix a value. If we could see the object, we could, no doubt, give you a more exact account of its period.

Objets d'Art.—**Pictures on Glass.**—A1,384 (East Ham).—The set of the seasons (one being broken) is not of much value, probably about £2. The *Effects of Extravagance* is worth about £1 10s.

Ebony Elephants.—A1,414 (Winchmore Hill).—There are plenty of these to be had in Indian bazaars. They fetch by auction about 25s. to 30s.

Pottery and Porcelain.—**Davenport.**—A1,412 (Northampton).—From your sketches your dinner service appears to be a good example of Davenport ware, probably about 1830 in date. You do not state whether the decoration of landscapes is printed or painted in colours, but we presume the former, as when painting was done the borders were generally enriched with gold. Plates for decorative purposes usually fetch 4s. to 5s. each.

Classical Vase.—A1,370 (Swansea).—The vase shown in your photograph is certainly not Bristol. It may be Wedgwood, or more possibly early Minton, but these imitations of Greek vases were made at several factories. It might also be of Swansea origin, as during the proprietorship of Dillwyn (early last century) many pieces were made and decorated in Greek style. We should advise you to compare the vase with authenticated specimens in the Swansea and Cardiff museums, or if you will forward it to us, we shall be pleased to give a more definite opinion.

Jacob Petit Figures.—A2,011 (Southampton).—These are not much esteemed by English collectors, and the sale values are not high. The pair would probably not fetch more than £2 10s.

Delft Jar.—A1,379 (Anglesey).—From the inscription it is doubtful whether the object in your possession is either a sack bottle or a pharmaejar. If it is a genuine specimen of English Delft, dated 1694, it should be worth from £6 to £8.

Dresden.—A1,372 (Dalston Lane).—The marks you describe were used in a good period of Dresden (1770-1800), but they have been much copied, and are frequently to be found upon quite modern pieces.

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